



The Catholic School Journal



A Monthly Magazine of Educational Topics and School Methods

For the Grades, High School and College.

28th Year of Publication.

THE LESSON OF BETHLEHEM

IN OUR northern hemisphere, the happiest time of all the year, the Christ time, the Christmastide, comes at the dawn of winter, as though to turn our thoughts from the severity of the winter blast. While perchance second to Easter in strict Catholic import, Christmas is second to no period in the calendar in the joyousness of its message, the universality of its appeal, or the importance of its advent, with the angel chorus announcing to a world of hate and prejudice and sin: "Glory to God in the highest, and on earth peace to men of good will."

There is no message like the message of Christmas to recall the sad difference between what we are and what we should be. There is no message like the message of Christmas to instill hope of being what we should be, for it tells us that all we need is good will. The Babe of Bethlehem will do the rest, Divine Bearer of Peace as He is.

In spirit, the whole world hastens along the dreary road to Bethlehem that chill winter night, to contrast the warmth of the love that entered life through a manger with the coldness of men's hearts that had no room in the inns. In largest letters across Bethlehem's sky is written the message of God's love.

And with almost equal clearness we read the message of the new-born king's divinity, not in the PLACE of His birth, but in its miraculous circumstances. The angel messenger assured the good shepherds that He was God. "This night is born to you a Saviour who is Christ, the Lord." The angel choruses confirmed the heavenly message and the heavens over the manger opened and the sweet tidings of hope realized filled the air: "Glory to God in the highest, and on earth peace to men of good-will."

He came for the salvation of all, not merely for Israel. This truth, too, was part of the Christmas message, for His star appeared over distant Persia, and the Magi followed it across Arabia's desert wastes to do honor to the Divine Babe, who brought redemption to them, as well as to the Jews.

Our glance along the road to Bethlehem shows us the ages of persecution foreshadowed, as Herod's soldiers speed toward the manger to wipe out the infant boys of the Bethlehem countryside, that the New Born, a possible rival to Herod, might be removed from his path. After two thousand years, so called Christians have not yet learned that Christ's kingdom is not of this earth, are still fearful lest allegiance to Christ's vicar interfere with loyalty to earthly rulers.

We find renewed confidence, however, in the flight into Egypt, at the warning of an angel. The escape of the Holy Family from that first persecution is earnest of the Church's survival and God's protecting care.

It is not to be wondered at that the annual touch of Bethlehem makes the whole world kin; that, for one glorious day we find it more blessed to give than to receive, in inspired imitation of the Divine Infant, Giver of all good gifts. Himself included. That night was born for us a Saviour who was and is Christ, the Lord.

IN THIS ISSUE:

The Vital Principle of Literature

Lighting A Lamp

The Secrets of the Sphinx

The Limitations of the Great

An Effective Method of Teaching

The Pastorals of Alexander Pope

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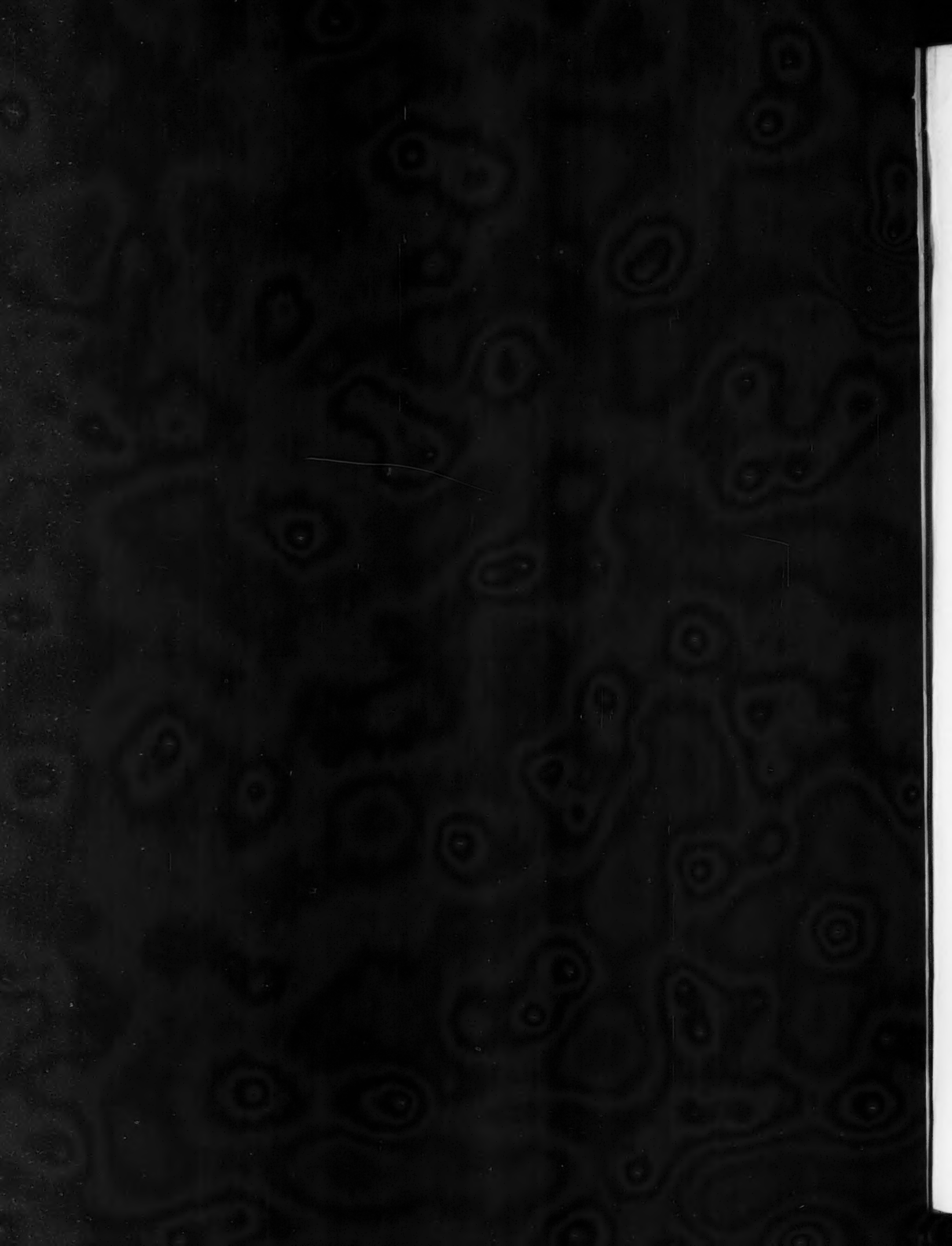
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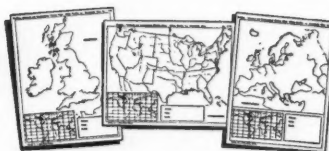
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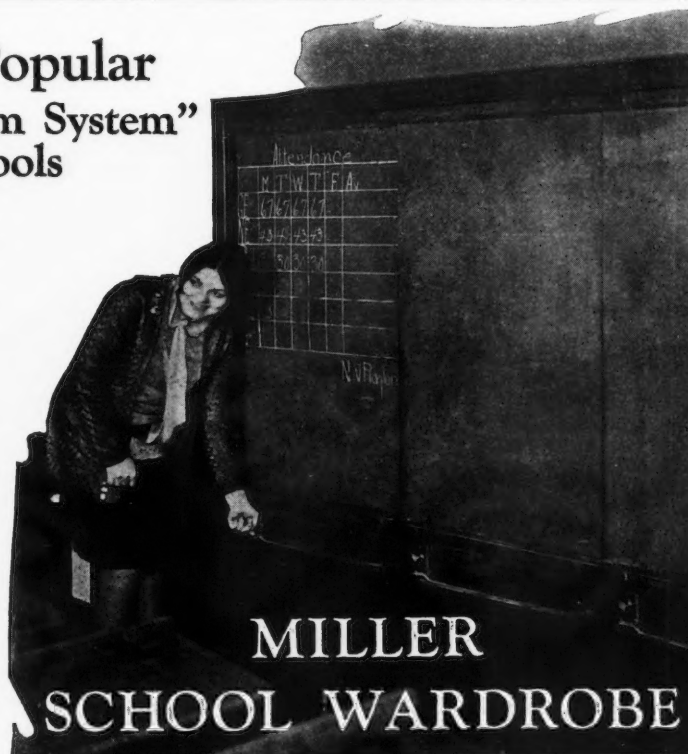
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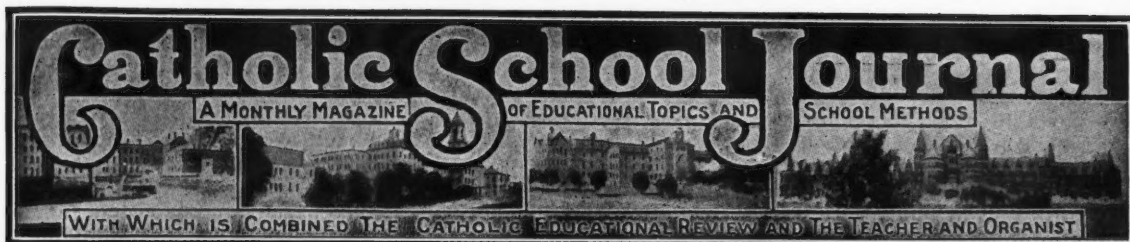
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Vol. XXVIII, No. 7

MILWAUKEE, WIS., DECEMBER, 1928

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Current Educational Notes

By "Leslie Stanton," (A Religious Teacher)

PRACTICAL CAPABILITY AND CULTURE.

—The dean of arts and sciences in an Eastern university says that since the World War, men in charge of American business and industrial corporations have come to regard colleges as employment bureaus. Had not the "captains of industry" discovered that college men as a rule demonstrate possession of the training and character essential to success in practical affairs, this would not have come to pass.

The authority cited has undertaken to make an appraisal of studies with reference to their contribution to the equipment of young people destined for the rough and tumble of occupation in gainful pursuits, his conclusions being expressed as follows:

"Quite apart from any question of relative value as mental gymnastics, mathematics is more important than cross-word puzzles and physics than chess. French is more important than Ethiopic and history than mythology."

What he says is true, no doubt; but there are cultural values as well as practical values, and for the business of living, culture is not a thing to be despised. Wise as well as fortunate is the individual who carries with him from his institution of learning not only capability developed by training, but also a sufficiency of cultural development to form the nucleus for additions as opportunity offers in later years.

SCHOOL CHILDREN'S HEARING. — The hearing of children is of consequence as affecting their capacity as students, and this is a subject now receiving systematic attention in schools.

Health authorities in some localities are carrying on investigations of the auditory powers of pupils with the aid of an instrument which greatly simplifies and expedites their work. It is called an audiometer, and can be used for sixteen subjects at a time. Each child is given an ear phone and head-clamp. When these have been adjusted, they are connected with a phonograph supplied with a special record, which is played, while the children write down as it dictates. The dictation consists of numbers called off first in the voice of a woman, and then in that of a man. In making these records, the speakers begin by standing near the receiving instrument, slowly retreating as their dictation proceeds, so that the volume of sound from the phonograph undergoes gradual diminution till it is reduced to a whisper.

Often it happens that children whose hearing was supposed to be normal discover while under-

going this test that they can hear only with one ear. Different degrees of deafness in different individuals are unerringly revealed by the test, and pupils whose hearing is not normal are advised to apply for medical attention. Early treatment frequently corrects impairment of hearing which might become irremediable if neglected.

AS A MATTER OF MONEY.—The Director of Educational Hygiene of the municipal Board of Education of New York made an observation in the course of a public address not long ago that will be recognized as true by all who have given attention to the subject—namely, that in the health of their pupils, school systems have a very decided financial concern. Having advanced this general observation, he proceeded to particulars as follows:

It costs \$50 a term to educate a child in New York City. The cost is higher elsewhere. Every child who repeats a term is an added financial drain on the school budget. "Naturally, the physically handicapped child, especially one with defective vision, furnishes the largest number of repeaters. Detection of the child who cannot see properly will save thousands from being forced to repeat, and keep down the per capita cost of education."

Far outweighing this aspect of the subject of the health of pupils, of course, is the consequence to the pupils themselves in after life of being allowed to drag along in school as invalids when systematic sanitary inspection would reveal their need of medical attention and make them apt instead of sluggish students. Teachers, as well as pupils, have a material interest in the maintenance of the health of young people in their charge, for at all times the health of each child in a class constitutes an important factor in that child's efficiency as a student. Alertness to the physical well-being of her pupils becomes habitual with the experienced teacher.

IN CONSEQUENCE OF THE MOVIES.—A feature of education in New York City which had developed great importance before this country entered the World War has come to an end this winter for lack of public patronage sufficient to warrant its continuance—the free public lecture.

In the academic year, 1914-15, the total attendance at these lectures was reported to approximate 1,250,000. One hundred and seventy-six centers were in operation, and the number of lectures delivered during the year was 5,000. Since that time attendance has dwindled, for many reasons, one of which, no doubt, was the unsettlement of every-

thing during the period of the war. The competition of the motion-picture shows is believed by many to be the outstanding counter-attraction to the lectures at the present time.

History, travel and science afforded topics when free lectures attracted crowds. It was considered that besides benefiting people in general, particularly those of the industrial classes, the lectures were influential in conveying a knowledge of the English language to adult foreigners, and spreading among them an understanding of America and American ways. Thus the free lecture was a practical adjunct of and supplement to the evening school.

What to a certain extent takes the place of the free lecture at the present time is the lecture over the radio, but the poorer people of the great cities do not own radio sets. There are cities in which free lecture courses continue to receive patronage warranting their continuance. The reason given for their abandonment in New York emphasizes the familiar truth that this is an age of change.

THE HOLY FATHER'S WARNING WORDS.

—Catholic educators the world over are interested in the letter addressed by the Pope to Cardinal Pompili, Vicar of Rome, with reference to the national gymnastic and athletic competition for Fascist girls. As reported in the daily press, the substance of the communication was as follows:

"The Bishop of Rome cannot but deplore that here in the Holy City of Catholicism, after twenty centuries of Christianity, sensibility and attention toward the delicate regard due to young women and girls should be weaker than in pagan Rome, which, though it descended to such abasement of habits when it adopted from conquered Greece public games and gymnastic and athletic competitions, excluded women therefrom for reasons of physical and moral good sense, just as they also were excluded in many cities of Greece, though the latter was much more corrupt.

"It is not necessary to explain the reasons. They have often been explained before. Fathers, mothers and teachers, who are not led astray by false or exaggerated theories or by motives quite divorced from good, healthy pedagogy, understand them by natural instinct.

"It is true, there is no intention here to repeat the audacities or rather immodesties which have elsewhere been lamented, and we are hopeful of this owing to the precautions and instructions imparted by the responsible organizers. But the substance of things remains unaltered, with the aggravating circumstances of place and historic precedents. Irreconcilability remains with regard to the special delicate exigencies of a girl's education, which are infinitely more delicate when the education is Christian education.

"Nobody can believe that the latter excludes or fails to appreciate instruction which can give the body agility, solid grace, health and strength. But it must be done in the right way at the right time in the right place. Everything must be avoided which contrasts with reserve and modesty which are the ornament and safeguard of virtue. Such instruction must contain no incentive to vanity or violence. If a woman's hand must be raised, we hope and pray it may be raised only in prayer or in acts of charity."

Fathers and mothers and teachers, in every other country as well as in Italy, will realize the timely importance of the warning thus conveyed in words so clear that they cannot be misunderstood.

LEARNING BY DOING.—The skillful co-ordination of mind and muscle essential to high-grade production is not attained without a certain discipline of apprenticeship. Imagine a keen observer, gifted intellectually, but utterly without experience

in combining pigments and manipulating the brush, spending a day or a week watching an artist at work and then himself undertaking to paint a picture—would it be wise to expect a masterpiece? Certain it is that such expectation if entertained would be doomed to disappointment. Human experience has taught that as a rule even mediocre ability aided by preliminary training can attain results more practically valuable in any field of productive activity than are possible to the endeavors of genius wholly lacking technical training. Therefore it is that teachers favor the method of instruction which utilizes to the utmost the potentialities of learning by doing.

Directors of vocational training lately have taken ideas from the practice of employers of labor on a large scale who, with the aid of efficiency experts, have been spending money to give preliminary training to men in their employ which shall qualify them for accurate and speedy performance of their allotted tasks. The ultimate object of these employers is not educational but industrial—the acceleration and improvement of production in their respective plants. One radical innovation in instructional procedure due to their initiative has been the substitution of standard manufacturing jobs in place of pseudo jobs as exercise for pupils. This has been accompanied by the provision of tools of standard size and pattern in place of smaller instruments which had been used in schools because they were cheaper.

A bulletin of the Illinois Department of Education says:

"Industrialists are satisfied to know that a course of training is offered for certain groups in given vocations only when they check against the production of the individuals under training and learn their efforts compare favorably with the production standards of the factory. In other words, they check against present and probable future needs and accomplishments instead of against tradition, because they expect not only future but immediate returns. Therefore, they require the teaching to be done under the same production plans used in their plant, which means using identical processes, materials and tools.

"Instead of using smaller machine tools and small-size stock to reduce expense, they use standard machine tools and stock employed in their plant for the purpose of reducing expense because they have learned there is a real difference in the training value to the individual between instruction and experience on a small lathe, infrequently used in factory production, and on a large lathe, which is the type the learner is expected to operate in production.

"Another illustration: The building industry trains its employes by providing standard-size materials and tools, using exactly the same processes used by the trades and requiring the learners to build structures of the type and size journeyman workers build instead of using very small-size material which largely eliminates the possibility of determining the quality of workmanship the learner attempts to employ or the ability of the worker to use successfully the principles, processes, etc., on full-size stock and produce high quality work. The use of standard equipment, materials and processes used by industry eliminates the use of alibis."

Obviously, it is to the advantage of students who have taken a vocational training course to be able to fulfill the requirements of gainful positions in modern industrial establishments without the necessity of making readjustments indispensable in the case of workmen called upon to perform their tasks with unfamiliar tools. Far-sighted economy will banish toy tools from the vocational training schools of the future. On the other hand, there are advantages in a breadth of culture which furnishes the student with knowledge of principles as well as of processes, and qualifies him for leadership. This culture is more likely to be supplied by institutions with distinctly educational aims than by establishments with no object beyond the training of operatives for this or that particular operation assigned to groups of employes in modern industrial plants. Vocational training began as an experiment. Those responsible for its conduct themselves have "learned by doing," and may be expected to push on in the future toward new triumphs of practical achievement comparable with those which have been placed to their credit in the past.

The Vital Principle of Literature

By Rev. F. Jos. Kelly, Ph.D.

THE same principle is to be recognized in literature as in other departments of human effort. The political ideas and the political institutions that have been current in different ages, have a value for us now only as expressing more or less fully the Christian conception of individual freedom. The greater the political freedom, the more enduring the influence of political institution, the greater their service to human happiness. The Republics of Greece and Rome still live in the lives and political arrangements of modern times; while the despotisms that flourished on the Nile and on the Euphrates, live but in the name, and owe even that to the painstaking of the curious and the antiquarian. In the history of art, despite the abuse that has been made of it for low and sensuous purposes, modern times have hardly excelled the ancient in their devotion of art to the service of the popular religion and moral ideas. The greatest works of the ancient masters were the representations of their gods, and a very large share of the works which crowd the galleries of Europe, owe their existence and their place to the religious conceptions they aim to express. In many a gallery in Italy, full half of the paintings that adorn the walls are representations of the Virgin Mary or other objects of devotion, and the greatest genius of modern times devoted his best thoughts and his highest skill to setting forth the Transfiguration. In other works, mediaeval and more modern, beauty alone is not sufficient, were such a thing in the true sense possible; there must also be truth, some high thought, some noble conception of duty, of heroism, a self-sacrifice, or other idea within the range of human sympathies. In Cole's "Voyage of Life," for instance, it is not the exquisite beauty of the different elements of the landscape, attractive as this is, but the moral emotions awakened in our minds, that perpetuate our gratitude and kindly remembrance of the artist.

But in literature, as the more direct and immediate expression of thought, this law of life and power is more fully illustrated. And it matters little for our present purpose, whether we understand by literature all written and printed works on whatever subject, science, history, fiction, morals or philosophy, or restrict it to the narrower sense given it by later writers, and define it to be that which addresses man in man, and appeals to the common, universal character of our humanity. In any case, only that which has a moral purpose, or can be made to contribute to moral uses, can long retain a place in the hearts of men. The literature whose office it is to instruct, will constantly be supervised as further advances in knowledge are made. And this must continue to be the fact, till all the subjects of scientific investigation are thoroughly known, and their determining principles adequately set forth. Then they will administer not only to the true intellectual development of the human soul, but to its moral life, by illustrating the wisdom and goodness of the Divine Architect, and raising the believer to a more devout adoration and a loftier praise. Till then the literature of knowledge must be of a temporary character at the best. Works of this class will have

an interest as way-marks set up along the track of time, indicative of the different stages of human progress. They will excite only a passing intellectual interest. The crude conceptions of an early age, the inadequate and even oftener erroneous notions of the physical world, may help us, it may be, to a more grateful appreciation of the blessings and privileges we enjoy, but have little power over our hearts. On the other hand, the earliest struggles of the human mind to understand itself, its first serious questionings with itself of God and duty, of life and immortality, have an undying interest. Here all the world is kin. Every noble aspiration, every more generous emotion, every conflict with sin, every noble sacrifice for our fellow-men, lives imperishable in the story of the past. It matters not what may be the theme, or in what department of literature, whether a humble treatise on angling, the story of a nation's struggle for its rights, or the poet's high imaginings of immortality from the recollections of childhood, be it never so high, never so humble, let it rouse and stimulate our moral life, let it only quicken us to worthier conceptions of duty, to both thinking and doing, and the work shall live, a possession for ages. Whatever is wrought out in the truth, and for the ends of truth, becomes a sharer in its triumph and immortality.

The interest we feel in the sacred literature of the Hebrews, is not by any means to be referred solely to the fact of its containing a revelation from God, and to having a claim upon our regard. As we read the story of the early patriarchs, or the records of religious experience depicted in the psalms, or the loftier strains of prophecy, we quite forget all else but the moral truths set forth and illustrated. It is not the outward lives of men of whom we read, differing but little if at all with what may still be witnessed and has been described by each succeeding traveller who has visited the Holy Land. It is not even the quiet beauty of the narrative, or the power of poetic imagination, that holds the attention, but something richer, worthier, of which these are but the appropriate setting, the picture of silver for the apple of gold.

The literature of the Greeks has long held the first place in the estimation of scholars for beauty of conception, for finish in expression, and for the great variety and interest of its thought. Yet I venture the remark, that much of the interest ascribed to these causes really belongs elsewhere, or at the least, that a still higher intellect belongs to it from the moral and religious ideas it contains, coming out in constantly increasing clearness as we go back further and further into the earliest eras, the legacy, it may be, not wholly lost from a primitive revelation of God to the race, or the purest expression of the moral nature of man before it had suffered from the vices of a later civilization, or as it was preserved in the minds and hearts of an elect few for the better cultivation of their times. It was not then without reason that the works of Homer have been called the Greek Bible. The power he exerted for centuries over the Greek mind, was not found in the beauty of his poetry, in the historical traditions he

preserved, in the artless simplicity and freshness of his narrative, but rather in the high thought he now and then expressed, in the ideals of moral heroism he exhibited, so wakening in the minds of his hearers and readers aspirations for noble achievement, and satisfying in part the moral hunger and thirst of their souls. He taught the gods as determining the circumstances of our earthly life, and as allotting to each individual man, his physical and mental endowment.

The sublimity and moral grandeur of the Greek drama, are nothing but the sublimity and grandeur of the moral ideas embodied in it. The lofty conceptions of justice, the certainty of retribution for sin, the determined will, that, steadfast in its moral might, is ready to withstand the direst tortures, and the thunderbolt of Jove; this it is that gave to the Greek works, their power, and made the drama the great source of moral instruction; and the absence of those high qualities, the substitution of mere form and prettiness of style for moral truths, soon brought it to ruin even in its own day, and lost it the respect and remembrance of mankind.

(To be continued)

THE PASTORALS OF ALEXANDER POPE

By Sister Josefita Maria, S.S.J., M.A., Ph.D

THOSE who fling their invectives at the "Wasp of Twickenham" forget that it is to that "little nightingale" we owe the art of drawing the utmost harmony of sound out of the couplet; and that it is to him we are indebted for that finished versification, that rapid facile, and melodious flow which has never been surpassed. Critics complain that of the "wild benefit of nature," Pope had small notion;—are they forgetting the sickly, delicate body that made all exertion almost impossible? They aver that he has "no dash, no naturalness" or "manliness"; rejoicing in their own strength, they forget the poor little misshapen body that turned pitifully to his attendants for help even in dressing. Yet the way Pope bore those sufferings makes him rank among the heroic. In that diseased, sensitive cripple there were no vain repinings, no moon-struck howls, no impios.—"Why hast thou made me thus?" against God. To him God was a righteous God, a God of order, and he merely prayed.

....."Father of all!

Save me alike from foolish pride
Or impious discontent

At aught Thy wisdom has denied,
Or aught Thy goodness lent.

The fact is that it was an artificial age and
.....one poetic itch

Had seized the court and city, poor and rich."

The polish and veneer which had characterized the Restoration then attained the greatest intensity, and Pope himself struck the keynote of his age when he said:

"True wit is Nature to advantage dressed,

What oft was thought, but ne'er so well expressed."

A new thought was not then so much desired as an excellent dress for an old one. Hence the appearance of Pastorals which are always the products of a conventional, literary tradition, and are sure to come forth in the last stages of an artificial, social civilization to relieve the ennui of courtly circles.

Through circumstances, Pope had been trained in a manner independent of the life and institutions of his country. Yet his secluded education in the depths of Windsor Forest was not without its advantages; and having from nature a judgment preternaturally strong and penetrating, and an instinct of propriety, he generalized a code of taste, and raised permanently the standard level of artistic literary expression.

Pope, like Virgil, began by trying pastoral poems, and when we consider his age,—only sixteen,—we may say without exaggeration that the swan of Windsor sang as sweetly as did the Mantuan. Pope's Pastorals were received with an outburst of contemporary applause. Now,

while they are still admired for the singular sweetness of their versification, they are of more value as a landmark in Pope's poetical growth, showing how completely he was mastered by the form of those models whose spirit he in time learned to embody in his own writings with such conspicuous success.

A mixture of British and Grecian ideas may be considered a blemish in the Pastorals; and propriety is certainly violated when he compares "rich Pactolus" with "blest Thames," and again when "Hybla yields to Windsor's shade." In other passages he has made roses, crocus, and violets bloom in one bank at the same time, yet such lack of botanical knowledge is not uncommon even in our modern poets. In many instances we perceive that Pope was sensible of the importance of adapting images to the scene of action,—and in the passages which he has imitated from Theocritus, and from his Latin translator, he has merited little applause.

Upon the whole, the principal merit of the Pastorals consists in their correct and musical versification, and in thus giving the first specimens of that subtle harmony in English verse, which has now become indispensably necessary, and which has so forcibly and universally influenced the public ear.

Some critics have remarked that Pope's imitation of the ideas of the ancients ended in the merest mechanism, with the result that

"Every warbler has the tune by heart."

True it is that certain strongly marked features in Pope's treatment of the heroic measure, such as the emphatic marking of the caesura, the collocation of substantive and adjective, and the limitation of the sentence to the couplet, were, of course, easy of imitation. But in Pope these features are the index of original conception; expression is with him "the dress of thought" and his diction almost always exhibits the energy of imagination or passion.

In "Windsor Forest" rural beauty in general, and not the peculiar beauties of the forest of Windsor, are portrayed. The demolition of the thirty villages by the "haughty Norman" is well described, particularly in the lines:

"Round broken columns clasping ivy twin'd,
O'er heaps of ruins stalk'd the safely hind;
The fox obscene to gaping tombs retires,
And savage howlings fill the sacred quires."

And no more enthusiastic passage can be found anywhere than where he speaks of the poets who lived or died near the spot

"By god-like poets venerable made."

All the operations of nature are, it is true, made to depend as in Virgil and other classic poets, on the humours of the Delias and Sylvias celebrated by the shepherds. Yet the Loves, the Graces, the winds, the woods and waves lament that

"Fair Daphne's dead, and love is now no more."

just as poetically, and perhaps more musically than Milton does for Lycidas.

Pope, with the instinct of true genius, had fastened on the one poetical element of the pastoral, as it was originally treated by its Greek inventor, namely, its musical character, and he occupied himself with harmonizing his native language until his imitation of the classical melody led him to something of real invention. His imagination was moved by the metrical pauses, the variety of accent, and the delicacies of alliteration, for which the traditional treatment of the Pastoral afforded opportunities. So it is small wonder that his contemporaries were at once caught with the sweetness of his numbers,—or that Johnson declared with the finality of his dictatorship, that the harmony of "the Pastorals had no precedent, nor has since had an imitation."

Federal Control Detrimental.

Education must be subordinated to life. Its chief object is to furnish the child with the means for living a fuller and richer life in its own sphere. This concrete aspect of education is unduly neglected in our days; as a result, the school has lost its vital contact with the social environment. The abstractness and unreality of education are likely to become even more emphasized under federal control. A school that is administered from a remote center can hardly be expected to take into account the individual and concrete needs of a particular locality. It will be out of harmony with its surroundings and to that extent its practical usefulness will be diminished.

The Limitations of the Great

By Charles H. McCarthy, Ph.D.

THE present writer's copy of *The Poetical Works of Percy Bysshe Shelley* (Dowden's edition) easily opens at certain poems. Of its more than seven hundred pages one of the places where it seems naturally to invite examination is at the lyrical drama of "Prometheus Unbound." The Greek writers of tragedy, we are informed, did not, in selecting as their subjects any event in their national history or in their mythology, believe themselves bound to adhere to the common interpretation or to imitate in tale or in title their rivals and predecessors. The story of Agamemnon, it is remarked in Shelley's preface, was exhibited in the Athenian theatre with as many variations as dramas. These, as well as other considerations are offered by the poet as a defense of the license that he has taken with his theme, which, one infers, is no mere effort to restore the lost drama of Aeschylus. The only creation of fancy in any degree resembling Milton's *Satan* is Prometheus, doubtless a more poetical character, for the victim of Jove was exempt from the taint of ambition, of envy, of revenge, and of the desire for personal aggrandisement. Purer and truer motives sustained Prometheus on his rock.

A single paragraph notices the inspiration of the poet's Italian environment, for it was along the blue Mediterranean that he worked at his drama. Not a little of his imagery is subjective, a peculiarity justified by the example among moderns of Dante and Shakespeare. With the Greek poets this practice was habitual. Shelley confesses his belief in the impossibility of dwelling in the same age with writers of the first rank without being unconsciously influenced both in language and tone of thought. A number of writers possess the *form*, because *that* is the endowment of the age in which they live, while the spirit "must be the uncommunicated lightning of their own minds."

It is not the purpose of this paper to analyze the lyrical drama of "Prometheus Unbound" or attempt to illustrate its beauties. With Shelley's poetical principles it has nothing to do. Its object, as will presently appear, is the more humble one of noticing one of this poet's limitations in the field of history. Of these his writings contain many, but perhaps the most remarkable is to be found in the preface to this seldom equaled composition.

"We owe the great writers of our literature," Shelley assures us, "to that fervid awakening of the public mind which shook to dust the oldest and most oppressive form of the Christian religion." In other words, the destruction of Catholicity in England, by the session of Henry VIII, was the stimulus which begot and sustained the greatest of our literary movements. This clear assertion compels one to pause. On a survey of English literature one remembers that many scholarly Protestant critics have ascribed the Elizabethan outburst to the defeat of the Spanish armada. In fact, they inform us that the succession of our literary movements closely connects with the political life of the English people rather than with their religious awakenings, though these are by no means to be ignored.

It appears to be a fixed principle of Calvinism,

though about it one may be in error, to ascribe many major events to the operation of a single force, whereas the fact is that great results are generally shaped by the concurrence of manifold influences. The commanders-in-chief among the social reformers of our time are prepared to demonstrate the perfectability of human nature if only they can prevail upon lawmakers to enact some new statute or to amend a constitution. The destruction of the old church in England and the wreck of the Spanish armada were indeed potent influences, but not insignificant for its effect upon Englishmen was the Italian renaissance. One knows little of our literary history who would overlook the fact that from tactics to table manners the Elizabethans learned much from the Italians. If one suspects that *The Italian Renaissance in England* is the work of an advocate, and the reference is to Einstein's book, one can vouch Ben Jonson, a contemporary and an educated one. But I am wandering from my theme.

It is a fact universally conceded that in the matter of literary activity Spain did not fall far short of Elizabethan England. In that country, where "the most ancient and oppressive form of the Christian religion" not only was not pulverized, but where it is still great and powerful, what awakened so many men of letters and what maintained them? The victorious wars against the Moors and the discovery of the New World were mighty forces, but of themselves they are not sufficient to account for the general appreciation of lyric and dramatic poetry. It need hardly be remarked that in Castile and in Portugal there was a culture running back through the centuries. Precisely as in England the Spanish pioneers in lyric poetry were inspired by Italian masters. The forms of their verses tell of the originals that suggested them. Boscan, Gracilaso de la Vega, and Diego Hurtado are the chiefs of the Italian fashion who enriched the diction of their literature and prepared the way for Lope de Vega, Congara, a poet as original as John Lyly, and Quevedo, a powerful master of satire. Some of these authors and battalions of others also excelled in fiction, a field in which one finds the Portuguese, Jorge de Motemayor, and Cervantes. A host of literary men tried their hands at the picaresque novel, a species of composition soon to be changed, by the Italian influence, into a novel of manners and romance of adventure. Cervantes, like Shakespeare, owed much to his predecessors.

In the seventeenth century there were written in Spain and performed on its stage an enormous mass of plays, religious and secular. To this epoch belonged letter writers like Antonio de Guevara, who died in 1544, and Antonio Perez. There were students of philosophy, who wrote in the Latin, and a multitude of historians. There is not in this place the space to even name the works of Calderon and of the Jesuit, Padre Isla, an eloquent preacher, a translator, a sharp and subtle satirist. If one has not the leisure to read Ticknor, a brilliant outline of Spanish literature will be found in the little volume of James Fitzmaurice Kelley. To most English-speaking folk the amazing quantity of literary work

accomplished in Spain appears to be incredible. Not less difficult to understand is its high quality and the versatility of Spanish authors. To resume the examination of our theme, then, it is an established fact that this activity was not evoked by any such master-stroke as the wreck in Spain of its great national church. In Iberia the slumbers of genius were interrupted by other notes.

By Carlyle, an author of greater erudition than Shelley, the flowering of literature in the Elizabethan period is differently explained. In his *French Revolution* the approaching death of King Louis suggests to the historian that besides royalty other things are moribund, and in revolving this idea that divers things are full of death he concludes: "Nay, thus too, if Catholicism, with and against Feudalism (but **not** against nature and her bounty), gave us English a Shakespeare and Era of Shakespeare, and so produced a blossom of Catholicism—it was not till Catholicism itself, so far as law could abolish it, had been abolished here." It is not surprising that the solidarity of civilization and the culture it denotes was clear to the historian, for that idea forms the woof of his science. Bud and blossom, and flower or fruit respect dame nature's law.

* * *

In passing it may not be amiss to remind the Catholic reader that in this splendid composition of Shelley, Francis Thompson could read of "Heaven's winged hound. . . ." and, in the words of the *First Fury*, note a clear allusion to the "Hounds of Hell." However, the object of these paragraphs is not to illustrate the conventional nature of literature, but rather to point to the danger of explaining mighty social happenings as the result of a single influence. The impulses that move society are in reality inextricably bound up.

Incomplete statements, like that in Shelley's preface, have made many Catholic teachers somewhat hesitant in approaching the subject of English literature. In fact, it is hardly a score of years since intelligent Catholic teachers have ceased to fear its study by their pupils, for they had reasons to believe it the handmaiden of anti-Catholic propaganda. The German writer's enumeration of the three indispensable requisites for gaining a knowledge of history, namely, **to read, to read widely, and to read very widely**, apply equally well to the study of literature. If one continues to read, the time will come when every misrepresentation will be corrected and even peevish sneers subdued. If any creed ever moved amongst men that for its adequate exposition required the perfection of language, it is the Catholic religion. Its lofty sentiments are certain to be degraded if its spokesmen are not equal to the conception and expression of heavenly images.

Though, for the reason above stated, many Catholics have looked with suspicion upon English literature as a part of the scholastic programme, there has never been a time when the Church has not been profoundly interested in cultivating eloquent expression. That, we know, can be acquired in ways other than following contemporary methods. One should not forget that neither Shakespeare nor any of his immediate predecessors enjoyed the benefits of studying English grammar. Yet they wrote their language with a grace and beauty unknown to later ages.

LIGHTING A LAMP

By Sister M. Laetitia, O.M.

"AND don't you ever return to this class again, until you solve those three problems in quadratics!" Sister Ann Elizabeth cast an angry eye on the bewildered victim as she uttered the verdict, and he, stumbling out in shoes too awkward and trousers too long, looked everything, but mercifully said nothing of an infernal nature. She almost thought he would, and it stopped her up for a minute, conscientious Sister Ann Elizabeth, struggling with a day just a bit too long and a class just a bit too big for human patience to tolerate.

"Am I all wrong then?" she wailed, as Tommy's departing footsteps slumped along the dusty corridor, "and have I succeeded in bringing out only the worst in boy nature?" Recent instances of timid, unsought-for confidences, of complete victory over faulty bits of humanity, of reforms in characters hitherto thought unformable, assured her of the contrary, but her usual peace and serenity were most alarmingly disturbed as she realized that only lately she had seemed a bit on edge, a little less willing to put up with awkward boy nature, and a great deal too exacting in her demands.

Sister Ann Elizabeth looked drearily through the cloister window, where the convent quadrangle, powdered with new-fallen snow, soft white against the vivid red of the farther wall, reminded her that Christmas, with all its sweetness and expectancy and unchanging charm, Christmas, the loveliest of seasons, was only a week off. Sister Ann Elizabeth, surrounded by her boys at Christmas time, felt herself again each year "a gay traveler on the high road to romance;" yet this year the ceaseless strain of class room duties had almost made her forget the eager anticipation with which she usually beamed, like a "slim white taper glowing steadily."

Then she glanced in utter weariness at her desk. "The day is too long, the morrow only a monotonous repetition," she glowered, as her eyes fell on the snappy slogan Sister Celine had laid there that morning, Sister Celine, her friend of many years, who knew so well her unabated love of beauty—"Teaching is not filling a bucket; it is lighting a lamp." Lighting a lamp, the words lingered sweetly, "Lighting a lamp! Oh, it's only the alliteration of the thing that catches; the l's are soft and mellow; 'Lighting a lamp!'" Her tired mind touched other words, Love, Leniency, Laughter, Learning—rejected some, clung to others. "Well, if the three R's to the elementary grades and the three S's to art, why not the three L's for my slogan this year? Teaching is lighting a lamp, and I'm going to do it with Love, Learning and Laughter!"

With sudden decision, Sister Ann Elizabeth put on her old shawl, homely and worn, and winged her sweet white way to the snowy quadrangle for a good stiff walk to ease tired nerves and to give time for the new idea to settle and form for the morrow.

The next morning at meditation Sister Ann Elizabeth found herself meditating on her own three points: "Love; how can I put every bit of it into my work? All the love of my heart for the Christ Whom I serve. Laughter; do I school myself to see the whimsical humanness in all my relations with my boys? Is my precious sense of humor dulled or unused? And Learning; not only the learning of my daily tasks; that is always done since novitiate days, perhaps so conscientiously that it becomes painful,—but the learning which is embodied in a spirit of bigness, an understanding of child nature and a keenness in bringing out the best." Her mind returned then to delightful incidents which up to the last few days had made her school life so poignant with beauty. For example, there was quiet little Johnny Hammersmith, who, one day last week, when she had asked the class "What is the finest thing you saw today?" raised a timid hand to make quiet reply, "Our janitor, with a twisted foot, whistling as he worked," and red-faced, hot-tempered Giavonni Gianonni, who had told her, "The white Host at Mass this morning, S'ter!"

And meditation winged its way to Holy Communion, and the strength of that Meeting brought again as always, the renewal of effort, the courage, courtesy and charm that make school teaching worth-while.

In school that morning, when Tommy, the unlucky victim of the preceding evening, presented his three problems which had been the innocent cause of the entire unpremeditated upheaval, and said, "I got 'em all, S'ter Ann 'Lizabeth!" his sufficient reward was her gentle assurance, "I knew you would, Thomas!"

An Effective Method of Teaching

By Charles A. Stone, S.B., M.A.

IN a recent book* on education the author states six underlying principles in teaching which are frequently violated with results fatal to learning. The first of these principles which the author designates as the **learning cycle** should be known to every classroom teacher for it is the process through which all adjustments to environment at the level of human consciousness are made. In other words, educational adaptations arise through the learning cycle. This cycle consists of three phases known as stimulus, assimilation, and reaction.

In the usual schoolroom procedure the stimulus is frequently omitted. The pupil is brought into the presence of new learning in a purely passive state, without curiosity, desire or any other incentive. Thus it is not surprising that pupils wade through a mass of material in a disinterested manner with the result that very little learning takes place. If some pupils are stimulated it is because they learn in spite of the technique of teaching.

The **assimilation** period is seldom omitted under systematic teaching and needs no further comment with the exception that assimilation should take place in the form of study with a definite objective or goal in mind. Daily task performance should not be mistaken for study and should not be taken as an indication that assimilation is taking place.

*Morrison, H. C., "The Practice of Teaching in the Secondary School", The University of Chicago Press, 1926, Chicago.

The **reaction** is commonly omitted altogether. The reaction usually does not come until some later time in life when an experience calls for the relearning of the material studied in school. The establishment of a change in attitude as result of the relearning is then the real reaction.

However, much can be done in the schoolroom to establish systematic learning if the learning cycle is given due consideration and if hit-or-miss methods of teaching are eliminated.

The question that now arises is "How can this principle be applied in the classroom especially in the lower grades?" The answer to this question is given by the following presentation of a reading lesson in the first grade**. The lesson was selected from the Elson Primer and is entitled "What Was in the Bird's Nest?"

The Stimulus

The stimulus consists of arousing interest by drawing on pupils' experience, and by telling them a story about birds.

Drawing on Pupil Experiences

Teacher: Children, have you ever been out in the country?

Children: Yes.

Teacher: Can you tell me whether you saw very many trees?

Children: Yes.

Teacher: Who live in the tree?

Children: Birds.

Teacher: What have they up in the tree?

Children: Nests.

Teacher: What do you think they have in the nests?

Children: Eggs.

Teacher: Did any of you ever see a bird's nest with eggs in it?

Children: Yes.

Teacher: Will some one tell us about the bird's nest you saw?

Children: (Several children volunteered).

Teacher: Would you like to hear a story about some birds which I know?

Children: Yes, teacher.

**The material for the lesson was collected and tried out by Sister Mary DeLellis Jacobs S.S.N.D., a member of the writer's class in Supervised Study at DePaul University, Chicago.

Telling the Story

Teacher: Children, I know two little girls who live away out in the country. They live with their parents in a little house among the **trees**, (Here the teacher flashes a picture of a tree and writes the word **tree** at the blackboard. By doing this the pupil will learn the new words without being conscious of it.) where they could hear the **birds** (writes the word **birds** on the board), sing and where they could watch the pretty flowers blossom through the spring and summer. But what I want to tell you about is something the girls (writes the word **girls** on the board) saw one morning in June.

Two little **birds** (now the teacher places her hand under the word **birds** at the board and asks the children to pronounce the word,) had come from down South and had built a **nest** (writes the word **nest** at the board) in the cherry **tree** in front of the house. Now the room where the little **girls** (places hand under the word **girls** at the board) slept had a window from which they could see the **tree** (refers to the word **tree** on the board). And how the **girls** (refers to the word **girls** at the board) enjoyed watching the **birds**! (refers to the word **birds** at the board). The mother **bird** sat on the **nest** (refers to the words **bird** and **nest** on the board) day after day. One morning she flew away for a few moments, and what do you suppose the **girls** (refers to the word **girls** at the board) saw? One, two, three, four blue **eggs** (refers to the word **eggs** at the board) in the nest. (refers to the word **nest** at the board).

The **mother bird** (refers to mother bird at the board. The pupils have had the word **mother** in a previous selection.) flew back to the **nest** (refers to the word **nest** at the board) and sat there day after day for two long weeks. She sang and sang and so did the **father bird** (refers to father bird at the board). One day she flew off again, and what do you think the **girls** saw? (refers to the word **girls** at the board.) They saw four furry little baby birds without any feathers. (refers to the word **birds** at the board.) The little birds (refers to the word **birds** at the board) grew and grew. They were soon covered with feathers which made them so large that they hardly found room in the **nest**. (refers to the word **nest** at the board).

Then the **mother** and **father bird** taught them how to fly (refers to the words **mother**, **father**, and **birds** at the board). The girls watched the four little **birds** learn to fly (refers to the words **girl** and **birds** at the board).

at the board). They flew from the nest and soon they flew from **tree to tree** (refers to the words bird and nest at the board). One day all the **birds** flew far away and the little **girls** waved their hands and said, "Good-bye".

Assimilation

Assimilation consists of reading silently many stories about birds.

Teacher: Children, now I have told you my story. Did you enjoy it?

Children: Yes, we did.

Teacher: Would you like to read stories about some other birds? There is a lesson in your book that has a story about birds, similar to this one. You will find this story in the Primer which is on the window sill. The other stories about the birds you can find in the books on the table. They are already marked for you. Mary, will you please pass the books. Children, when you have finished reading your lesson, take some clay and you may see how well you can make the tree, nest, and little birds. Another group may, with the crayolas, illustrate by free hand drawing the steps of the lesson. (This serves as a means of testing their comprehension). Some pupils may work out the entire lesson on the sand table. Those who finish first may illustrate the lesson by means of a poster. Robert, you and your little classmates may take charge of the crude dramatization. (While the children are actively engaged in the work, the teacher gives them individual attention giving help where help is needed.) Those who have finished may place the clay work on the window sills. Cecile, collect and exhibit the pupils' drawings on the bulletin board. Alice, fasten the posters on the bulletin board in the corridor. I shall write the children's names at the board who were engaged at the sand table or in dramatization. In the dramatization, Mary Daly was the mother bird. Harold Smith illustrated the lesson very well on the sand table. Children, when visitors come in today, you will be called upon to explain your work. Don't forget to speak loud so that all may enjoy your part of the work. (The children vie with one another to do this sort of work.)

The Reaction

The reaction consists of organizing the material in the lesson and reciting. Since the children are of the first grade level, it is impossible for them to do a written organization. However, the teacher can conduct the organization as follows:

Organization

Teacher: Now children, we have had a story about birds. I wonder if you can help me build a lesson, on the board, about birds. Let us see how wide awake we are today.

Teacher: Whom do you see in the picture?

Children: Girls. (Writes the word girls on the board).

Teacher: What do you see?

Children: A nest (Writes the word nest on the board).

Teacher: What kind of a nest was it?

Children: A little nest (Writes the answer on the board).

Teacher: Where was it?

Children: In a tree (Writes tree on the board).

Teacher: What else did the girls see?

Children: Birds. (Writes the word birds on the board).

Teacher: How many?

Children: Two. (Writes the word two on the board).

Teacher: What kind of birds were they?

Children: Pretty birds. (Writes pretty on the board).

Teacher: Where were they?

Children: In the nest. (Writes the answer on the board).

Teacher: Now Mary, can you find the phrase that tells you where the nest is? (Mary finds the phrase **in the tree**.) Charles, can you frame the word that tells you who saw the birds? (Charles frames the word girls.) (After the teacher reviews phrases and words in this manner, she asks questions that will help build the lesson. (This is to exemplify.)

Teacher: Who can tell me what the girls saw? (John answers: The girls saw a nest.)

Teacher: What kind of a nest was it? (Charles answers: It was a little nest.) (The teacher uses this same procedure until the entire lesson is built up on the board). Children, let us look at our chart and see what it says. (At once, the children recognize the same story.)

Teacher: Children, we shall now have a game, rebuilding the lesson in our Plymouth Chart. (Have the children select the words and phrases from the lesson.)

The Recitation

In the recitation the children answer questions concerning the reading material and tell stories about birds. The following is an example:

Teacher: Children, you may now take your books. Open the table of contents and find the page of our story. Here is the name of the story: **WHAT WAS IN THE BIRD'S NEST?** Everybody ready. Read silently the questions on the board. Read No. 1. Is any one ready to answer? Jane, read No. 11 and answer it. That was right, Jane. (In this manner the children answer all the questions that were written on the board).

Teacher: Now I am ready to take up the oral reading. (The teacher must be sure that the children have the thought of the sentence, before they attempt to read aloud. If the child has time for immediate interpretation, he or she will be able to read fluently and with understanding.) Children, this group may come out to the reading table. Mary, you may begin to read the entire first thought. (Jane continues the reading. In this way all are called upon. This group is sent to its respective place, and another group is called out. While different groups are out reading, the other children are busily employed with supplementary work relating to the reading unit.)

Teacher: Who will volunteer to tell the class one of those interesting little stories about birds which you read in the reference books? (The teacher asks the children to listen very attentively to these stories as they are being told and note the difference between them and the one found in the basic reader.)

If it is desired to test the pupil's ability to read phrases and associate them with the proper pictures, the following procedure can be followed:

Association Test

Teacher: Seemingly, all enjoyed the lesson about birds which we just finished. How many would like to match the correct phrase with the picture? (This is called a test paper). Children, you are to cut these phrases apart right on the line and paste each under the picture it tells about. Color the pictures as you think best. When I say ready, start. (Twenty minutes is allowed for the test. The teacher now checks up the work and permits the pupils to take the sheets home with them.)

The association test is another way of testing understanding and is used in cases where children have not as yet learned to express themselves in written language.

An Individual Experiment in a London School

By Sister Mary Paula, S.N.D.deN., M.A.

WHEN the individualizing experiment was started at St. George Cathedral School a few years ago, each girl in Standards 6 and 7 was given a monthly syllabus, specifying the ground to be covered, and stating how much should be class work and how much individual work. This syllabus was accompanied by a more detailed one in English and geography, as an aid to study. One lesson a week was given in history, geography and literature, and one English period devoted to a formal grammar lesson. Arithmetic has always been sectional. Music, science, needlework and drawing were class subjects, the remaining periods being left free, and the children allowed to devote the time to any subject they thought necessary. Help was given to individuals during these times. A record of each day's work was kept by the children.

During the month of September, the teacher kept a detailed record of each child's work, and this, together with the results of the tests at the end of the month, suggested the divisions to be made in the class. For the following months, Standard 7, Standard 6A and Standard 6B had different amounts of work to get through, and a monthly report was made on each child. To four girls in Standard 6 it was found necessary to give a weekly syllabus, and to make them adhere to a strict time-table.

On the whole, the plan proved very satisfactory, particularly with the pupils of Standard 7, who covered much more ground than when taught as a class. Standard 6, too, worked much better, and the four girls who remained lazy throughout, would have been lazy under any scheme. Two girls in Standard 6, who had spent 15 months in the class without showing any interest in their work, suddenly became alive to their responsibilities and made quite good progress.

At the end of the year, the teacher decided that a change would have to be made with regard to the time-table, as even the most hard-working girls were apt to waste time deciding how they would spend their free time. It was also thought better to let a weekly record supersede the child's daily one.

The method was tried in Standard 5 and Standard 4 about three weeks after its adoption in the First Class, but at the end of the first month, it was found advisable in these classes to indicate how much work should be done each week, and to test this every Friday.

INDIVIDUAL WORK

Standard 7 At the beginning of the school year, each girl was given a hectographed copy of a syllabus and of the time-table, blanks being left for the free periods. During the first two days of school, the girls planned out their work to cover four weeks, and arranged their own time-tables, which they decided to follow for the month. This was done under the direction of the teacher. The plan worked very well, as each girl was only too keen to cover the ground she had mapped out for herself. A box was provided, in which the girls place their difficulties, at times when immediate access to the teacher could not be had, and these were dealt with either individually or sectionally, at appointed times. Stan-

dard 7 had free use of the geography, history, literature and nature study text books provided for them, as well as of the class library. A Reading Note Book was kept by each girl. At the end of each week, the girls stated in their Record Books the amount of work covered, and on Friday afternoon each girl took a short test in any subject chosen by the teacher.

Standard 6 As the teacher did not know the children (save the poorer ones who were not promoted) one syllabus was given to all. The work was mapped out into weeks. Several periods were allotted to private study, but in each case the subject was specified. Many showed themselves capable of covering more ground, and after passing a test were permitted to map out their own work, and were termed Standard 6A. For Standard 6B, the work was arranged in Weeks, and they followed the class time table, with private study times allotted, only one period of thirty minutes being left quite free. The syllabus for both sets was practically the same, except in arithmetic. In literature and in geography additional work was provided for Set A. This differentiation acted as a stimulus for Set B, many of whom were able to join Set A by the end of June.

Standard 5 The plan of work in Standard 5 followed practically on the same lines as in Standard 6. A syllabus of work was given to each child at the beginning of the month, and included one general outline syllabus and a detailed one in English, history and geography. The syllabus was divided into four weekly parts by the teacher, but these were not strictly adhered to. As the children had had the same teacher in Standard 4, they were already divided into two sets A and B. As in Standard 6, indications were made on the syllabus showing work to be done by Set A only. One lesson a week was given in English, history and geography. In the last two subjects the lesson resolved itself into an explanation of difficult points; and in the first, a treatment of a poem or prose work. Set lessons were given in grammar. Points were gone over at odd times, when difficulties arose or misunderstandings occurred. Lessons in arithmetic were given at the discretion of the teacher. Each child kept a weekly record of her work, and a test on the whole syllabus was given at the end of each month—the division into Sets depending on the results.

Standard 4 This year, as Standard 4, the class followed as nearly as possible the lines indicated in Standard 5. A monthly syllabus was given, this being very detailed, to suit the requirements of young children. In addition to the syllabus, each child was provided with a time-table, in which periods are allotted to each subject. e.g.,

Tuesday 11-11:30 A. M. History—Class Lesson

Thursday 11-11:30 A. M. History—Private Study

This time-table was followed, unless it was found advisable to alter it to suit individual requirements. As an example, some children had, on their own initiative, studied at home in order to get through the allotted work in one or more subjects. These children were allowed to take whatever subject they

liked during private study time in school. A blank time-table, corresponding to the set time-table, was made by each child. This was filled in daily, as a record of the work actually done, and so a constant check kept on the work of the individual. A monthly test was given, and a general report made on each child's work.

Standard 3 The pupils of this class had one class lesson and one study period of 30 minutes each in history, geography, and English, and one private study period of 30 minutes, when they were free to do whatever subject they wished. On Friday afternoon, the syllabus for the work of the coming week was written on the black-board; the children copied it and the teacher explained it to them. They kept no record of their work; but a point test, oral or written, was given each Friday morning. The teacher found this a good check. The most marked improvement noted was in composition. This was probably due to the children's constant use of the dictionary.

Standard 2 In Section A of this Class, individual work in English and arithmetic was attempted. Three periods, not exceeding 30 minutes each, were given for private study, the teacher specifying which subject was to be taken. No record of such was kept, but each child was provided with an exercise book, in which poems, spelling, and writing were entered, and dated week by week. Section B. followed a set time-table.

The syllabus for the whole class was prepared on the following lines:

One Central Idea—e.g. MUSIC.

a. Story, e.g., THE PIED PIPER.

b. VERSE. Choice of poems bearing on central idea—Printed in book, and so a personal anthology formed in time.

Choice guided with Section B.

c. COMPOSITION On Story, e.g., Adventures in Hamelin, told by rat who survived. Section B.—Story told directly.

d. SPELLING (and Meanings) List of words to be compiled by Section A—words which describe Music. (mainly from Pied Piper.) Also list of instruments on which Music is produced. Section B.—Words mostly provided.

e. WRITING. Special letters, e.g., Mm Uu Ss Ii Cc, Section A. Choice of passage on central idea, as a medium for practice. Section B.—Passage provided. ARITHMETIC separately to each section.

As will be readily understood from the given reports of work done in the different standards, the plan of work is in its experimental stage. Time and experience are necessary to point out its defects and to suggest improvements. But in so far as our aim is to help the children to become more self-reliant and less dependent on the teacher, the plan seems to be on the right lines.

The great advantage found by all the teachers in the opportunity given to obtain a better knowledge of individual children, and this individual interest has roused the children themselves to greater enthusiasm about their work.

Books. In Standards III, IV, V, VI, VII, VIII each child is provided with a text book in geography, history and English and English composition. (Lay) In Standard II with English composition only.

In addition, each classroom has a reference library, with shelves devoted to English Literature, History, Geography, Science, to which the children have free access.

Note. The following syllabi will interest teachers

who wish to compare the work of English children with those of corresponding grades in the United States.

STANDARD VII and VIII

SYLLABUS

1. Literature

(a) Verse—"Lady of the Lake" Cantos I and II (Class Work)

(b) Prose—First Reading of "Barnaby Rudge" begun during the holidays.

(c) History of Literature—Read very carefully chapters I-IV of "Bookland", paying special attention to "The Prologue" and Old Ballads.

2. Composition

(a) Describe the "Chase" from "The Lady of the Lake"

(b) Any scene from "Barnaby Rudge".

(c) Paraphrase stanzas XVI and XVIII of "The Lady of the Lake".

3. Recitation

Any forty lines from "The Lady of the Lake".

4. Grammar

Adjectival and Adverbial Clauses.

Exercises 57 and 59. Write 1 in Exercise 57.

II in Exercise 59.

Analyze one sentence from each.

GEOGRAPHY

1. Regional Asia

(a) Position and Build. Climate and Vegetation. (Lay, pages 7-23).

Work through exercises at end of Chapters.

Use text map and glossary at the end of book.

(b) Temperature. Wind and rain of Euro-Asia. ("The Old World"—Chapters V and VI) This will entail revision of principles.

2. Economic

Chapters I, II, and III of "The Gateways of Commerce". Part of Science time may be employed in this work.

HISTORY—EUROPEAN

Read very carefully Chapters I to XII, paying particular attention to Chapters IX and XII, "Scholarship Girls"

General History—Read carefully pages 1-24. Study thoroughly pages 24-42, noting particularly:

(a) Results of Norman Conquest

(b) Reign of Henry II

(c) First Crusade

(d) Magna Charta

(e) Parliament under Henry III.

Read also from other text books.

NATURE STUDY

Examine catkins brought from country. Watch their development. Read all you can about them, and try to find others. Examine all other specimens—opening chestnut buds, maple flower, cones.

MUSIC, NEEDLEWORK, DRAWING—Class Work.

ARITHMETIC—Standard VII—Revision Work.

Exercise I—Nos. 4, 6, 7. Exercise II—1-4.

Exercise III—Nos. 6-16. Exercise IV—11-16.

Exercise VIII—Nos. 9-13. Exercise IX, XI, XII.

Standard VII only

Arithmetic—Discount—Exercises 17-19 (Supplement).

Algebra—Simple Equations. Easy examples in first rules.

Geometry—Angles and their measurement—pp. 13-21, P. T. O. Angles at a point (pp. 23-28).

N. B. Facts must be learned by heart. Work as many exercises as possible.

SYLLABUS of WORK for MONTH ENDING MAY 29

Standard IV

LITERATURE—Christmas Carol. Read carefully pages

1-32. Note description of a fog, p. 19.

Merchant of Venice. Study 32-52.

ENGLISH

Composition—Study very carefully Chapter I in Lay's (Class Book). Be sure to grasp well pages 7-10 before proceeding.

Written Work—Exercise 4—No. 1 only

Exercise 5—Nos. 1 and 2.

(To be Concluded in January issue)

ART ILLUSTRATIONS FOR RELIGIOUS INSTRUCTION

By Brother Cornelius, F.S.C., M.A.

IV.*The Life of the Most Blessed Virgin

Editor's Note: The explanation of the list of keys to the abbreviations in this series of articles is given at the end of this installment. It was inadvertently omitted from the previous article published in the November issue.

THE IMMACULATE CONCEPTION.

The painter par excellence of the Immaculate Conception is Bartolomé Esteben Murillo. Some twenty different large and magnificent paintings by him on that subject exist. The one in the Louvre, Paris, (UP E243, an unusually good University Print; also P671 and It.626), is the most widely and favorably known. It is justly admired even among the greatest masterpieces of apotheosis—representing as it does a being so intimately of our own world and race and yet so utterly and exquisitely spiritual and heavenly. It is a case where a very profound and intense insight and feeling on the part of the artist have enabled him to use the technique acquired by him through many years with the highest result—it is technique spiritualized. The wondrous arrangement and flow of lines and of misty ethereal spaces, the wealth of light and shade and of rich though conservative color together with the exquisite and yet naive grace both of Mary and her angel host, make an artistic symphony that is in perfect and integral accord with the sublime harmony of the theme itself. Seldom has art so perfectly concealed art. It is an unjust criticism surely that has called the art of Murillo's Immaculate Conceptions "trivial and operative;" the world-wide admiring appreciation through two and a half centuries both by

the secular and the religious world proves the contrary.

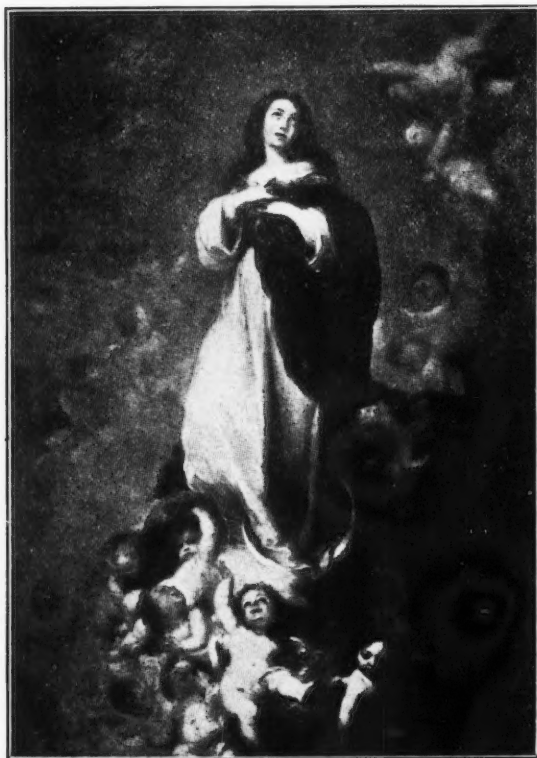
When we look upon Murillo's wonderful painting we look into his mind and soul. Together with Giotto and Angelico he belongs to the most religious painters of the world, differing from those two, however, by his incomparably greater technique. But, as said above, this technique also flowed largely from his own fullness of the spirit of his subject and that was due in the first place to his deeply religious character. "His was a very pure life and perfectly happy...and he was wholly a religious painter," says Louis Gillet.

The Louvre Immaculate Conception inspires holy purity, admiration and devotion for our Immaculate Mother, and the highest heavenly thoughts and aspirations. It is a fine idea to give good prints of it simply framed as premiums to our pupils, for they can be hung up in the home. It is good to suggest from time to time that the picture be hung in the sleeping room where it can aid much to the devotional recitations of the time-honored Three Hail Marys in honor of the Immaculate Conception for holy purity said just before retiring at night. The constant seeing of this picture will also remind the pupils to be faithful to the important practice the Catholic teacher instills, i. e., to call in temptation upon the name of Mary, or to say that confiding prayer, "My Queen, my Mother, I offer myself entirely to Thee; and to show my devotion to Thee, I this day consecrate to Thee my eyes, my ears, my mouth, my heart, my whole self. Wherefore, good Mother, as I am Thine own, keep me and guard me as Thine own property and possession."

Another of Murillo's Immaculate Conceptions easily obtained in print form is that of the Pado Gallery, Madrid, (UP E242). Another picture of this subject, liked by some, is that by Grass-Beussel (Ex M).

PARENTS, BIRTH, CHILDHOOD. An old legend concerning Saint Joachim and Saint Anne, the parents of the Most Blessed Virgin, is preserved in art. It relates that Saint Joachim's offering in the temple was rejected by the High Priest and the saint turned out ignominiously, because he was childless. That he then retired to a desert to pray and offer sacrifice that God would take away his disgrace. That the advent of Mary was announced by an angel to Saint Anne, and that, when the blessed couple met soon after, they embraced each other with grateful and intense joy (see Durer — Ack2478, 2479, 2480 — these are part of a series of twenty Ackermann post-cards called Das Marienleben, by Durer); see also Schernier, Chirlandajo, Luini, Giotto—all in (Ex M).

The birth of Mary is pictured with great charm by Murillo (UP E235) and by del Sarto with the strange setting of a sumptuous Renaissance apartment (UP C83). Her presentation in the temple at the age of three years is a subject of which a great deal can be made for promoting religious vocations. We call particular attention to the charming and devotional painting by Titian (UP C291, 292; also P314) and to that by Giotto (UP B58);



Immaculate Conception—Murillo

*Number III is deferred to end of the series in order to make certain sections correspond with months appropriate to them.

others are: Carpaccio (UP B366), Tintoretto (UP C332), Ghirlandajo (UP B197), the Master of the Life of Mary (UP D371), Durer (Ack 2482), and Ittenbach (Ex M).

The girlhood of Mary is portrayed with considerable devotional feeling by Sinkel (Ex M), by Ittenbach (P793), and by Carl Muller (Mag). Another picture on this subject is by Rubens, but in it Mary is self-conscious and posed; another is by Wiertz, but it is over-elegant and sentimental; both of the last named seem to ignore the tradition that Mary dwelt in the temple and apart from her parents from the age of three till the day of her espousal.

THE ANNUNCIATION. The great mysteries of revealed religion are so sublime that one would think no man could ever paint them or should attempt to do so. The Annunciation was in itself a momentous event and the consent of the Most Blessed Virgin to God's proposal raised her to the surpassing position of being His own Mother and the co-redemptrix of the world. Is it possible for mere man, whatever be his talent or genius, to paint such sublime things? Yet this great mystery of the Incarnation is also intimately human—God made man—and as man images all things to himself he could not possibly do without imaging this. The Annunciation has, in fact, been painted and sculptured by a host of artists. Their works are as varied as they are numerous, but among them all it is hard to find any that can even come near to Fra Angelico's (It. 51, also P 222P, and UP B120) for expressing the spirit of the subject.

The setting is that of the cloister of Fra Angelico's own monastery, Saint Mark's, Florence. It breathes the peace of holy solitude and the very atmosphere of prayer in which Mary was enveloped when the angel appeared to her; the simple beauty of that cloister blends well with the trees and the flowery lawn. There, no doubt, the angelic monk often walked and prayed and in spirit conversed with Mary, learning much in this heavenly way of her exalted virtues. There he painted her as seated on a rude stool. The moment, according to the most satisfactory interpretation, is that of Mary's reply, "Be it done unto me according to thy word." The expression is that of the most absolute conformity to God's will which is the very essence of holiness and of the highest perfection; and in perfect keeping with this, the figure and face of the Virgin, though she is so highly honored, are all humility, simplicity, and unconscious modesty and respect. On his side, the angel, who has just bent his knee to Mary as to his Queen and leaned eagerly forward to receive her answer, now with a movement replete with heavenly courtesy is turning to depart. Teachers and pupils may learn from the angel to honor and love Mary and to understand more and more through that honor and love that it was just because she preferred virginal purity and never even dreamed of being the mother of the Mes-

siah, that God chose her before all others for that very honor—and the last became first.

Compare the Fra Angelico we have just considered with Murillo's Annunciation (Ex M), and with Giotto's (UP B59); neither has the degree of religious simplicity of Angelico's yet they supplement his; the Murillo by greater technique and grace, and the Giotto by more intense earnestness. There is another Angelico Annunciation found also in Saint Mark's, Florence (It. 33). Other Annunciations, while not so expressive as the above, have nevertheless their good points. We can only give a list here: Leonardo da Vinci (UP C14), del Sarto (UP C85), another del Sarto (P 355), Moretto (UP C376), Lochner (UP D369), Herlen (UP D370), Hans Holbein, Jr., (UP D382), Lorenzo di Credi (It. 30 and UP B208), Il Francia (UP B285), Rerari (UP C50), Tintoretto (UP C326), Guercino (UP C409), The Van Eycks (UP D8), Roger van der Weyden (UP D21), Piero Della Francesca (UP M7), Melozzo da Forli (It. 642 & UP B243 new), Simone Martini (UP B91), Durer (Ack 2484), Bouguereau (Ex C), F. Muller (Mag), Rosetti (UP F126), Burne-Jones (UP F143); the last two named will depend for profitable interpretation on a certain peculiar temperament and taste in the beholder.

ESPOUSAL, VISITATION. The most famous Spozalizio or picture of the marriage of the Most Blessed Virgin with Saint Joseph is that by Raphael in the Gallery, Milan (It. 19, 63, 3, 4; also UP C147, 148 and P343L). It is very interesting to study it in connection with another Spozalizio painted either by Perugino or one of his older pupils (UP B259), because Raphael evidently developed his picture from the other and we can see very well here one of the steps in his course of "finding himself" as a painter. The head in which it appears most is that of the lady in the green mantle in the left foreground; it departs most from the Perugino type. But the most spiritually beautiful head in the picture is that of the Most Blessed Virgin, a good detail of which is It. 4. The story of the holy espousals, including the charming legend of the test



The Annunciation—Fra Angelico

of the blooming rod, must receive due attention. Other Espousals are the exquisite one by Luini (UP C37 and Ex M) Orcagna (UP B405), Durer (Ack 2483), and Bouguereau (Ex C).

Two of the most expressive representations of the visitation are, one by Albertinelli (UP C68), simple, grand, and marvellously composed; and the other by Andrea della Robbia (UP B467). Others are, Ghirlandajo (UP B204), del Piombo (UP C311), Durer (Ack 2485,) and artist unknown (Ex C).

BETHLEHEM, NAZARETH. The picture, "No Room in the Inn," by Merson (Ex M), is wonderfully conceived and rendered and can be of great help in teaching the story of Bethlehem. The subject of The Holy Night in the Stable is portrayed in a great many different works of art that will be mentioned later when we treat of the life of our Lord. We give here, however, a few of the finest in which the figure of our blessed Mother is somewhat prominent: Lerolle (P 620), Correggio (see Messenger of the Sacred Heart cover Dec. 1926; also UP C233), Feuerstein (Brown's Famous Pictures 1624), Barocci (Ex M, in which it is called a Murillo by mistake; and It. 77). Of the many representations of the Magi in the Stable we choose but one here; that by Velasquez, painted with religious fervor and primitive style in his youth (UP E211); and for the presentation of Jesus in the temple, Guercino (Ex M), and Reni (Ex C). To illustrate the occasion of Mary's dolor at Simeon's prophecy a fine picture is that of Hole (Ex M); and two of the best of the Flight into Egypt are Mougureau (P 571H) and Dastugue (Ex M). Jesus laboring in Saint Joseph's workshop is very suggestively and beautifully rendered by Le Fond (Ex M). Jesus Leaving Home for Public Life has been drawn with much feeling by Durer (Ack 2493), and also by Plockhorst (Ex C).

CANA. We have only one picture to present showing Mary during Christ's preaching career; it is Paul Veronese's Cana now in the Dresden Gallery (Brown's Famous Pictures 630) also and better (Ex M) in which Mary sits at Jesus' right, exceedingly dignified and genial, and is watching with knowing but hidden delight the effect of the passing around of the miracle wine. In Hofmann's Cana the figure of Mary is also distinct, but far less expressive.

THE PASSION. The dolorous meeting of Mary and her divine Son carrying His cross is illustrated in a painting attributed to Raphael (UP C187) and better in (Ex M). Delaroche has given us a very dramatic painting showing the sorrowful Mother with Peter and John, the grief-stricken Magdalen and other holy women in a room, the window of which faces the street in which the condemned Jesus is carrying His cross to Calvary, (Ex M); A most useful and suggestive picture this for an instruction on the Way of the Cross. The story of Saint Veronica's towel, though not related in Scripture, has ever been strongly held in the Church. Janssens has pictured in a very moving way Veronica showing our blessed Mother the image of Jesus on the towel, (Ex M). Mary at the foot of the cross may be illustrated with Guido Reni's picture (Ex M); the Pietà, or the dead Jesus in Mary's lap, best of all by Michelangelo's statue (UP C444 and P 1257); Van Dyck's Pietà has much feeling (UP D170), Correggio's even more, but less grace and beauty (UP

C234); very expressive is the one by Morales (UP E202). Mary at the burial of Jesus is well depicted by Hofmann (P 797Z); Mary at the tomb of Jesus, by Franchi (Ex M); the return from Calvary by Delaroche (Ex M); and the head of Mater Dolorosa with all the grandeur, depth and poignance of sublime grief, by Guido Reni (P 394).

LAST YEARS OF MARY, ASSUMPTION, CORONATION. Plockhorst has touchingly expressed the guardianship so devotedly exercised by Saint John over the Most Blessed Virgin from the moment that Jesus said to him, "Behold thy Mother," (P 814C); and Lafon in a composition simple and impressive (Ex M), represents Saint John imparting to Mary her own divine Son in the Most Blessed Sacrament. A picture of the descent of the Holy Ghost upon the apostles, in which Mary figures prominently is that by Van der Werff. It is an extraordinarily fine picture, excellent in perspective, atmosphere, grouping of figures, and above all in the marvellous expression of surprise and awe in the faces and postures of the apostles. The figure of the Most Blessed Virgin, however, in which we are most interested here, though conspicuous, sinks back somewhat clumsily and without reason and the eyes are strangely lighted—in view of the perfection of the other figures and of the picture as a whole, we may judge that this is probably a defect in the reproduction.

The death of the blessed Mother has been pictured affectingly by Maratta (Ex M); and in a thoroughly old-fashioned German way by the Master of the death of Mary (UP D383) as well as by Durer (Ack 2494; but with very unnatural formality by Boccaccino (Ex M). Caravaggio's picture on this subject should not be used—it is said that he took the body of a drowned woman for his model; the gruesomeness of his picture bears out the story; his painting is both undeveloped and irreverent.

There are many wonderful paintings of the Assumption of Mary. Perhaps the grandest is Titian's (P311; also UP C270, 271). Other Assumptions we can only list: Guido Reni (Ex M), Murillo (AA139), del Sarto (UPC93), Il Sodoma (UP C 56), d'Oggiono (UP C 32), Durer (Ack 2495), Perugino (UP B 261). The double subject of the Assumption and Coronation we have from the hand of Raphael; it is formal and shows strong Perugino features (UP C 146); there is also one by Giulio Romano (Mag).

The Coronation of Mary has been gloriously painted by Fra Filippo Lippi in the cathedral of Spoleto (UP B 158); but the same subject (picture now in the Academy, Florence) by the same painter in other and very unfavorable dispositions, is unspiritual and uninspiring. A simple two-figure Coronation of Mary by Correggio is in the library of Parma (UP C 226), but the most spiritual and heavenly are those by Fra Angelico (P222, 222B 222C; and It. 32); the posture of Mary in the latter picture brings to mind at once her figure in that Annunciation of Angelico's where she sits on the rude stool, and strongly conveys the fact that her triumphant glory and power in heaven are but the climax of her unique selection at the Annunciation and her perfect correspondence to God's Choice and pleasure—the deepest humility set as the highest gem in heaven's glory.

Abbreviations—UP: University Prints 8 in. x 5½ in., 1½c each; The University Prints, Boston, Mass. (now published in color at 4c each). P: Perry Pictures 8 in x 5½ in., 2c each; The Perry Pictures Company, Malden, Mass. It.: Art Postcards 5c each; Italian House of Art, 1376 Sutter Street, San Francisco, California. Ex M: Life of the Most Blessed Virgin in Pictures; Extension Press, 223 West Jackson Blvd., Chicago, Ill. Ack: Ackermann Art Postcards 5c each; F. A. Ackermann, Munich N. W. 13 Barenstr. 42. Mag: Magnificat Prints, Magnificat Press, Manchester, N. H. ExC: Book—Life of Christ in Pictures; Extension Press, 223 West Jackson Street, Chicago, Ill. M. S. H.: Messenger of the Sacred Heart, 515 E. Fordham Street, New York, N. Y. Br: Brown's Famous Pictures 8 in. x 5½ in., 1½c each; G. P. Brown & Co., Beverly, Mass. AA: Art Appreciation Collection, 50c a print; Art Appreciation Publ. Co., Akron, Ohio.

TALKS WITH GRADE TEACHERS

By Sister Mary Louise Cuff, S.S.J., Ph.D.

Fifth Grade

NARRATION.

The story-telling work as developed in the last chapter will naturally lead the children to the telling of their own actual experiences and their observations of the experiences of others. NARRATION work was begun in the earlier grades, and at this stage of progress it should adopt a more logical form of arrangement of subject matter as viewed from the stand-point of time and casual sequence; a full description of details should form the foundation stone for the larger element in this narration. The results sought for by the teacher should be a better choice of words, and the children at this advance should strive for the selection of expressions that give force to their narrations.

The ordinary class-work as outlined for the fifth grade includes Description, Exposition, and Argument, as well as Narration, in the composition work, but since Narration is used pre-eminently in History it must find its place in English composition. The child is really working in all of these channels, unconsciously. Judicious educators have always considered it a mistake to attempt a hard-line separation of these divisions in composition writing. Chubb says: It is a mistake to attempt a too consciously systematic differentiation of the several kinds of composition, or to be troubled by the old hard and fast systems of progressive classification. (The Teaching of English, p. 178).

As the infant takes its food without a knowledge of the kinds, so these children should be taught correct expression without a knowledge of its classification, and after the manner by which they learned correct expression while yet in the primary grades without any knowledge of rules.

When the time comes that children should have a knowledge of classification of their speech, it will be an easy matter to give them terms for the knowledge already acquired. When they begin the study of history it is time for them to classify that particular work as Narration. Child expressions fall naturally into Description and Narration, therefore Exposition and Argument will be found more difficult.

Although Narration is called for pre-eminently in History; History also calls for Exposition and Argument. It is in this study that the children should be taught when their expressions leave the channel of Narration and fall into that of Exposition or Argument.

Every art has its own peculiar technique and this directs the method by which it is taught. A child in manual training will progress according to his tool-using capacities. The proper sequence of tasks will assist the child in mastering the handling of the tools. Now this same principle can be applied to the work in English composition, and there should be less liability to err here. If the teacher of History where Narration is called for presents the subject to the child simply, clearly and connectedly, the re-presentative work required of the child will come within the range of his expressional powers.

DESCRIPTION.

Description in the fifth grade should run from the whole to the parts. Splendid exercises are found

in tests of observation calling for descriptions of objects and scenes from memory. Observation visits made the previous year might be suggested to the class for description; the honor going to the child that can give the greatest number of points in the description of the objective. There are many devices which can furnish material for Descriptions, and the ingenious teacher is ever ready for the inventions.

Description for this grade might be divided into three parts: (1)—descriptions of objects or scenes for presentation; or of those described in poems and prose selections which have been studied or read. The teacher might suggest to the children to select a line from the poem, or an expression from the prose selection, or some particular part of the scene, and tell how an artist might describe it with his brush. They might then give a word picture of the painting. (2)—Descriptions of persons, historical figures, or characters in literature. The children should be encouraged to select these from history, from poetry, or from prose. (3)—Descriptions of the physical appearance, or of the character of either real or fictitious persons.

Description is another requisite that ordinary class-work calls for and is used generally in Geography and Science. Like Narration it must find a place in the early training of our children even before they know the use of the word as implied in composition, and only when they are engaged in the study of Geography and Science may they know the particular line of composition they are developing.

EXPOSITION.

The simplest form of Exposition is the mere giving of interesting information about a subject. Its importance lies in the fact that it demands investigation with a view to discussions before the class.

In the earlier grades the children were taught the Exposition form of composition without having heard the term. Now they may use it intelligently. The orderly statement of the successive steps in a process must be carefully looked to, and that success may result, concrete subjects should be selected for this year's work in Exposition. Abstract subjects may await the higher grades.

Any form of expression is in itself pleasurable. On the ground of pure theory teachers are obliged to admit that composition is the natural outgrowth of child-life; then the work of the instructor is to guide the child in his self-active, self-expressive existence. The impulsive side of his nature dominates. He likes to tell what he knows, what he fancies, what he dreams. The expression of this reception and discharge is closely related to inspiration and expiration, and this expression becomes the more pleasurable as the child acquires the knowledge of discharge through the various channels of expression; namely, Narration, Description, Exposition, Argument. The teacher should be the safe guide in promoting the mental organization of the child. The children should be taught how to organize their thoughts so as to produce well-organized statements. To compose is to organize. The word "composition" scares children. They have not the right idea of its meaning. If you ask a child, "Why were you looking up into the sky as you came towards the building this morning?" And he an-

swers, "I was looking at an airplane." Then you ask him to write a composition on an airplane. He is at once distressed; but if you say, "Tell us anything you know about an airplane," he is happy, he is anxious to tell all that he has ever heard or read about an airplane; and every child in the class wants to contribute something to the information; and this does not satisfy them, they want to learn more about an airplane, and they will inquire from anyone that is able to tell them, they will go to the landing place and view the planes, and ask questions. They are storing up information and are anxious to give this to the teacher and the class the next day. This affords the teacher opportunity to assist the child to organize his thoughts. When he has learned to tell the class of his mental possessions, and the teacher is satisfied, she might make such a remark as this: "You have told that well. I wish you would write just what you have told us, and then we will have a very nice story about an airplane." The best way, as well as the easiest to train children to write is first to help them to organize their thoughts of the knowledge received for discharge; make them feel happy and satisfied with their own successful efforts, and without any orders to write a composition, they themselves will be anxious to produce it in writing. They want to write a story about something in which they are interested, and all the while they "hate composition" without knowing that they are becoming proficient in the art.

This is a happy way out of some of our difficulties, but are we not beset with a few unpleasant facts? What sort of training have the fifth grade children had in their progression from the first year at school? The present is the period for these children when the earlier training in language expression will encourage or discourage. Now comes the time for good results in written composition. Can it be done regardless of correct expression? When the child has reached his seventh year he has passed his nascent language-making years. Unconsciously he has passed through the period of keenest response to sound. That past period held absolute sway to motor imitation. During these language-making years few children hear any good English; great numbers never hear the best. The conditions are peculiar to our liberty-loving America; and we must meet them as they are. From these existing conditions we learn that a foreign language is spoken in thousands of American homes; in hundreds of thousands of these homes a home-made combination of English is used; and in thousands upon thousands of homes violations of all laws of forms are heard. More than this, we know that the great majority of American children have heard nothing more than a coarse vocabulary. The homes in which true, virile English is heard, are not numerous.

In thousands of homes you will find diplomas which certify that parents are college products, but even there you will hear discordant notes resulting from early habits which were never combated by earnest efforts to overcome them. Resulting from the same cause it is not unusual to hear from the public platform, from the church pulpit, and even from the university chair inaccuracies of speech cultivated in early childhood, or allowed to creep in and become domesticated.

These glaring facts account for our children coming to school clothed in the poverty of the English

language with so much to acquire and so much to abandon.

In consideration of all this the teacher of English should consider the enormous task before her, the undoing of the bad, and the substitution of the good.

Sixth Grade

NARRATION. In addition to the narration work outlined in the fifth grade the teacher may draw upon any school activity for narration work in English; she may also make use of facts in history by continuing the stories of great men; and of developing work in discovery and invention; legend and myth. Stories of King Arthur and his Knights; also of Greek and Roman legendary heroes; as well as Bible stories. Usually the stories should be read by the children in class, but when read by the teacher, the children may be asked for a repetition.

The three types of stories given for the fifth grade may be continued here. Since the repeated story does not require much thought it need not be used frequently. It serves its purpose, namely, order of thought, and when the children show ability in this the repeated story should be discontinued. Reconstructed and original stories are more important, as they serve to give food for deep thought and close study. Of the two, the original story should receive the greater emphasis. It is the product of a creative mind and should frequently come in written form.

After some practice in this form of story work, original narration of actual experiences will result. Teachers should not consider this work sufficiently developed unless the children be able to tell pleasingly, and with proper time-sequence, their own personal experiences, or those about which they have heard, or read. Children's experiences are varied. The first month of school they have a surplus of subjects owing to the vacation period. Some have spent it on the farm, some at the beach, some at work either at home or elsewhere—all have had experiences of different kinds. These form splendid subjects for their school work in English. Other lines in their experiences might fall in industrial work, such as making flower stands for the school room, or benches for the playground, or ventilating boards for the windows, repairing window shades, hanging pictures, or laying off a baseball diamond.

English may be correlated with Geography in this grade. In geography the children study the different countries. They learn of the crops, vegetation, rivers, etc. Narrations might be given of an imaginary trip to any country they have studied. The boys will take great pleasure in making a trip from New York to San Francisco with Colonel Lindberg. They can begin the narration of this imaginary trip by a talk on the Colonel, telling how he happened to invite them on the trip. This will appeal to an American boy and so fill him with enthusiasm that the creation of the narrative will be but a pleasure.

DESCRIPTION. For the basis of the work in Description, the fifth grade outline can very profitably be used. Special attention of the teacher is required here for the teaching of unity and coherence. Every statement the sixth grade child gives should show unity and coherence as well as the order in which the details are given. At this stage of advance in the child's education, he should understand that all details are not of equal rank, that he should

proceed from wholes or parts, and that he give the parts in the order of their importance. The teacher should select model descriptions from standard sources and occasionally read them to the class. At times she may allow any member of the class to give from memory a description from some standard source.

Again, English may be correlated with history, and this in many ways. Since the World-War, battle fields have become famous subjects. These are within the memory of the children, and, too, they can talk of them to fathers and brothers or other war characters. These talks will be especially interesting for boys; and for girls they hold their own interest. Teachers should aid the children in the selection of good models for Description in composition. Ruskin's descriptions of Europe, and those of Hawthorne in "Our Old Home," are suitable for this grade. There are any number of good historical subjects, such as historic buildings and places. The children of this grade should be able to select wisely, but in case their selections are not desirable the teacher should censor and give her reasons for doing so; thus, in a short time, the children will become efficient in their own selections.

EXPOSITION. An enlargement of the work in Exposition of the fifth grade is required here. Unity and coherence of the subject matter is to be stressed. Avoid abstract, and emphasize concrete subjects for Exposition in this grade. There are any number of concrete subjects which come within the actual situations of the school children, such as how to make ventilating boards for the schoolroom windows; how to play tennis, or any other games used on the grounds; birds, useful and destructive; the value of windmills to a farming country; the value of railroads; the value of good automobile roads to a country; the value of silos to the farmers. If any abstract subjects be chosen they should be such as help for the building of character, as, honesty in examinations, the child's duty to the home; respect for the property of others.

ARGUMENT. The ideas suggested in the fifth grade work should be continued here but with a greater degree of difficulty. Subjects demanding deeper thought should be selected, and their discussion should open the way into the social and economic life of the community. The following subjects are suggested: Should we demand cleaner meat markets? Should grocery stores have running water troughs? Should every home be forced to have a garbage can? Should the school playground have a trash barrel? Should a man who owns no property be allowed to vote? Many interesting topics will be found in the Current Events paper. The thinking child will be able to select valuable subjects from the history and the physiology lessons. The children should be taught to start with a single sentence which will make one point in the argument, then gradually lead to several sentences, each of which will state a logical reason for each point made.

Talks from Outlines. The oral work in Narration, Description, Exposition, and Argument may well be conducted by means of the Outline. In former grades the children have been taught the use of the outline, and in this section it can be used with facility. The children should be instructed to write an outline before class time; then from memory, write it

on the blackboard. The production of this from memory will show that the child who writes the outline has in mind just the divisions of the subject on which he is going to talk. The instructions given in the earlier grades regarding the position of the speaker and his manner of delivery, will prove helpful here. He should always face the class and when talking look into the faces of the children before him. After he has finished his talk, the other children should be trained to make kind and specific criticism, being instructed that a mention of a good point on the subject matter and delivery is a criticism as well as the mention of a bad point.

The subjects for this outline work should be those that grow out of the child's work, naturally. If interesting, he will advance rapidly, and the teacher should be able to send these children forward to the next grade with certain new conquests.

HUMOR OF THE SCHOOL ROOM

A Lesson in Geometry.

Motor cop (to professor of mathematics): "So you saw the accident, sir. What was the number of the car that knocked him down?"

Professor: "I'm afraid I've forgotten it, but I remember noticing at the time that if it were multiplied by fifty, the cube root of the product would be equal to the sum of the digits."

Near Guess Wins.

A small boy came home from school one day proudly exhibiting a book, which he said he had won for accuracy in natural history.

"However did you do that?" asked his mother.

"The teacher asked how many legs an ostrich had, and I said three."

"But an ostrich only has two legs," his mother replied.

"Well, all the rest of the class said four."

How She Got the Name.

A little colored girl, a newcomer in Sunday-school, gave her name to the teacher as "Fertilizer Johnson." Later the teacher asked the child's mother if that was right.

"Yes, ma'am, dat's her name," said the fond parent. "You see, she was named fer me and her father. Her father's name am Ferdinand and my name's Liza. So we named her Fertilizer."

The Correct Expression.

A teacher wrote on the blackboard these words: "The toast was drank in silence," and said to her pupils: "Now, can any one tell me what the mistake in this sentence is?" The pupils pondered. Then a little girl held up her hand, and at a nod from the teacher went to the board and wrote the following correction: "The toast was ate in silence."

Who Is the Dumber?

A boy sat on a rail fence enclosing a cornfield. A chap passing, said: "Your corn looks kind of yellow, Bub."

"Yep, that's the kind we planted," said Bub.

"It doesn't look as if you'd get more than half a crop," observed the city chap.

"Nope, we don't expect to. Landlord gets the other half," retorted the youngster.

The stranger hesitated a moment and then ventured: "You are not very far from a foolish fellow, are you Bub?"

"Nope, not more'n ten feet," said the boy.

A Future Determination.

A boy in a Chicago school refused to sew, evidently considering it beneath the dignity of a 10-year-old man.

"George Washington sewed," said the principal, "taking it for granted that a soldier must; and do you consider yourself better than George Washington?"

"I don't know, time will tell," said he, seriously.

Seen in All Its Parts

HISTORY OF THE ESSAY

Aesop, a fabulist celebrated for wit and pleasantry, has never been surpassed for point and brevity, as well as practical common sense. His fables are among the earliest compositions of their kind.

Xenophon, the great Athenian, has left essays that are among the best which have come down to us from antiquity. Greek literature had passed through its greatest creative period when Xenophon, the first Greek essayist, appeared. In the Greek world Athens was at this time the center of activity, and Xenophon found abundant material for criticism in the Athenian life and literature. He preferred to treat of domestic, social, and political matters in his essays. Of his ten essays preserved, eight are essays on criticism. Xenophon supplied the literary world with a new prose form that has been in vogue ever since his time.

Domestic Economy.
Horsemanship.
Duties of a Cavalry Officer.
Revenues of Athens.
Praise of a Spartan King.

Plato with Aristotle holds first rank among the philosophical essayists of Greece. Plato's imagination was as active as his intellect. Scenery and circumstances are beautifully painted in his dialogues, and the conversation is supported with much dramatic coloring. He intended the dialogue for entertainment and instruction.

Aristotle, a much-esteemed pupil of Plato, was one of the greatest thinkers and scientific investigators and organizers the world has ever witnessed. He was the greatest of heathen philosophers, and, considered with respect to the intellect alone, he was among the most remarkable men that ever lived. His writings, of which but a small portion has come down to us, prove the universality of his genius.

Plutarch, born in Greece about 46, A. D., wrote famous essays in part biographical and part moral. In these essays, works of great learning and research, Plutarch glorifies both Greek and Roman. Despite all exceptions in the line of inaccuracy, or prejudice, Plutarch's essays must remain one of the most valuable relics of Greek literature, as they stand in the place of many volumes of lost history, and are written with graphic and dramatic vivacity, such as is found in few biographies, ancient or modern.

Cicero, who adopted the method of Aristotle in dialogue,

Nepos, a celebrated Roman, is an ancient classic essayist. His **Lives of the Illustrious Generals**, which he dedicated to Atticus, is his only work extant. This work, distinguished for the purity and graceful simplicity of its style, has been generally adopted as a class-book in schools and colleges. Nepos' essays are well arranged and fair in their judgments.

Montaigne, the inventor and chief master of the familiar essay, is the most famous of French essayists. As close observers of social affairs and of the actions of men, Francis Bacon and Lord Chesterfield resemble him. Montaigne's essays are charmingly discursive — a soliloquy without ceremony, yet with masculine sense. There have been men of deeper insight, but few with a greater abundance of thought. Montaigne's style is natural and simple; a speech written as it is spoken, and such on paper as it is in the mouth—a pithy, sinewy, full, strong, compendious and material essay, not so delicate and affected as vehement and piercing.

Francis Bacon was the English contemporary of Montaigne. His compressed and aphoristic essays, which number fifty-eight, raised English prose to the pinnacle of condensation and beauty of expression, of keen thought and simple style. Bacon's essays, containing much that is wise, suggestive, and practical, have served, perhaps, more than any of his many achievements, to render his name immortal. A volume of criticism has been written on his small volume of essays. These essays are a combination of the intellectual and the imaginative, the closest reasoning in the boldest metaphor; they represent the mathematics of thought and speech. This greatest master of English prose in his day had a deep insight into human nature. He had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero.

To Sir Richard Steele belongs the credit of having founded English periodical literature. To the five periodicals he established, one after another, this sprightly, genial writer contributed essays characterized by kindness of outlook, pervasive humor, and a vigorous and unaffected style that is rather negligent. Steele's essays, though teeming with originality and freshness, lack the finish and grace which mark those of Addison. Both Steele and Addison treated social, ethical, and literary topics with a distinctly personal point of view, and combined in their essays the familiar and didactic forms. They were imitated in France, Germany, Italy, and Russia.

Through John Dryden's essay on **Dramatic Poetry** he is

The diagram illustrates the historical transition from Greek and Roman Civilization to European and American Civilization. It is divided into three main periods: Ancient History, Medieval History, and Modern History. A central 'Bridging' period is marked around 1453, the taking of Constantinople. Key figures and dates are listed for each period, showing the flow of influence and thought across time and geography.

Greek and Roman Civilization				European and American Civilization				
Ancient History		Medieval History		Medieval History		Modern History		
Aesop	619-564, B. C.	Plutarch,	46-	A. D.	Mic. de Montai ne,	1533-1592	Thos. DeQuincey,	1785-1859
Xenophon,	445-355, B. C.	Cicero,	106-43,	B. C.	Francis Bacon,	1561-1626	Thos. B. Macaulay	1800-1859
Plato,	429-347, B. C.	Nepos,	100-24?	B. C.	John Dryden,	1631-1700	Cardinal Newman,	1801-1890
Aristotle,	384-322, B. C.				Sir Rich. Steele	1671-1729	Matthew Arnold,	1822-1888
					Joseph Addison,	1672-1719	R. L. Stevenson,	1850-1894
					Oliver Goldsmith,	1728-1774	Hilaire Belloc,	1870-
					Charles Lamb,	1775-1834	G. K. Chesterton,	1874
					William Hazlitt,	1778-1830	R. W. Emerson,	1803-1882

chiefly known as a prose writer. It is the earliest attempt in English to systematize the laws of poetry. Dryden's essays are consistently clear and calm; he is rich, various, natural, animated, pointed; they lend themselves to the logical as well as the narrative and picturesque. His prose style is quite modern.

Joseph Addison, 1672-1719:

Addison's signal claim to recognition is based on his essays published in *The Spectator*, which contain much exquisite humor. With a keen eye on the fads and foibles of the day, and the follies and inconsistencies of human nature, Addison was well adapted to write essays of universal interest. Best known of all are the papers dealing with the life and character of the imaginary Sir Roger de Coverley and his associates and friends. This great stylist steered a straight course between aloof, impersonal dignity and flippant, eccentric intimacy. Addison was elegant but not ostentatious. Like Bacon, he became celebrated through his essays, which are far more voluminous than those of his illustrious predecessor.

Oliver Goldsmith, 1728-1774:

Goldsmith as an essayist ranks with the highest in the English language. His work in the combined didactic and familiar essay is the only rival of *The Spectator* at its best, whether in charm of manner, or quality of substance, genial wisdom or gracious speech. Goldsmith is more correct and better balanced than Steele, more genial than Addison, more picturesque than Swift, more flexible than Johnson. By seasoning English prose with his imaginative sympathy, Goldsmith made of it a veritable relish.

Charles Lamb, 1775-1834:

More than two-thirds of Lamb's essays are frankly autobiographical—just plain, whimsical, humorous Lamb. They are all different and all good; they fit every day and every mood; hence he is read because of the lure and variety of his moods. Lamb, who is charmingly companionable, will always remain a favorite with readers of culture. He owes his fame to the *Essays of Elia*, fifty in all, which he contributed to the *London Magazine*. In these essays—these desultory compositions—we find delicacy of feeling, quaint humor, and a subtle and peculiar charm of style which quickens vitality like atmosphere from the heights.

William Hazlitt, 1778-1830:

Hazlitt is the representative critic of the Age of Revolution. He is a delightful essayist, a skillful critic with a love of paradoxical views, and a reliable interpreter of great literature, notwithstanding his strong prejudices. Undoubtedly he succeeded in making himself interesting. A timely example of his force, insight, good taste, power, and attractiveness, we quote here from his *Traveling Abroad*:

It is well to be a citizen of the world, to fall in, as nearly as one can, with the ways and feelings of others, and make one's self at home wherever one comes: or it is better still to live in an ideal world, superior to the ordinary one; to carry in one's breast "that peace which passeth understanding," that no accident of time or place, irritation or disappointment, can assail, except for the moment; that neither debts nor duns annoy, that reconciles itself to all situations and smooths all difficulties; not to be calm in solitude and agitated in the assemblies of men, but in the midst of a great city to retain possession of one's faculties as in perfect solitude, and in a wilderness to be surrounded with the gorgeousness of art; to owe no allegiance to the elements, nor to be the creature of circumstances, dependent on a gust of wind, a bad smell, a dinner, or a waiter at an inn, the good or bad state of the roads, but to make the best of our goings and comings, and of all circumstances, as only passages of that longer, yet brief journey, that by fitful stages and various ups and downs conducts us to "our native dust and final home!"

Thomas De Quincey, 1785-1859:

De Quincey's exuberant prose is subtle, richly musical, with exquisite finish of style and scholastic finish of logic. His style is superb, his powers of reasoning unsurpassed, his imagination is warm and brilliant, and his humor both masculine and delicate. De Quincey draws the significant distinction between the literature of knowledge and the literature of power. He revived interest in prose rhythm and proved that the essay is a suitable form for highly imaginative composition. His collected essays fill seventeen volumes, practically all of which were written for reviews. De Quincey was styled, on this account, "the great contributor."

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In his essays Macaulay is varied in detail and unified as a whole. His transitions are graceful and lucid, his paragraph structure is strikingly consistent, his sentences short and pithy, his diction is remarkably clear, lively, pointed, and forcible. There is nothing cloudy, nothing uncertain in his brilliant and attractive style—a style characterized by a wealth of illustration and adornment, antithesis of ideas, and regular sequence of thought. His judgment is not equal to his rhetoric.

John Henry Newman, Cardinal, 1801-1890:

Newman's lofty genius, utter disregard of selfish advancement, and childlike docility to the voice of faith combine to form a peerless character. The first essayist of his time, Newman is a model in accuracy, in depth of learning, clearness of thought, exquisite simplicity of expression, nicety of coloring, and resistless charm. His **Essay on Literature**, found in **The Idea of a University**, is but an illustration of his own power as a writer. Of the great author's ability he says:

Whatever be his subject, high or low, he treats it suitably and for its own sake. . . . He writes passionately because he feels keenly; forcibly, because he conceives vividly; he sees too clearly to be vague; he is too serious to be otiose; he can analyze his subject, and therefore he is rich; he embraces it as a whole and in its parts, and therefore he is consistent; he has a firm hold of it, and therefore he is luminous. When his imagination wells up, it overflows in ornament; when his heart is touched, it thrills along his verse. He always has the right word for the right idea, and never a word too much. . . . He expresses what all feel but cannot say; and his sayings pass into proverbs among his people, and his phrases become household words and idioms of their daily speech.

Matthew Arnold, 1822-1888:

The essay was Arnold's favorite prose form, and in this department is found the bulk of his prose writings. His essays, like Addison's, are highly-finished productions; he lacked Newman's depth and range and eloquence. Like Johnson, he was a critic, but on a larger scale; though his force is not as titanic as Carlyle's, he resembles him in the range and freedom of his criticism. Many volumes of his prose deal with the various aspects of culture, for he was professedly an apostle of culture in the highest and best sense of the word.

Robert Louis Stevenson, 1850-1894:

This Scottish writer Stevenson is the revivalist of the Romantic Movement in the closing years of the nineteenth century. His published essays, consisting of two or three volumes, prove that he was an admirable writer, whose excellence consists of an artistic mastery of an artless style with great inventive power.

Hilaire Belloc, 1870 :

Belloc is of mixed French and English parentage. As a young man he came under the influence of Cardinal Newman. He is a friend of Gilbert K. Chesterton, one with him in fundamental ideas, and sometimes he is a collaborator of his in literary work. Best of all Belloc's works for style and thoughtfulness are his volume of essays.

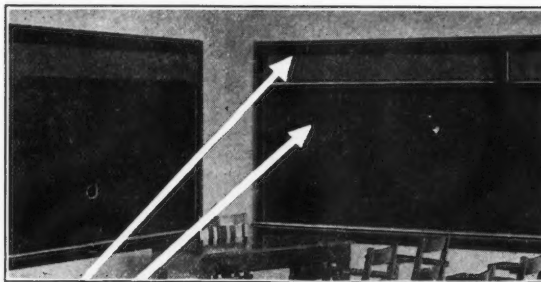
Gilbert K. Chesterton, 1874- :

Chesterton, primarily an essayist, has given us literary contributions that are valuable in subject matter, remarkable in manner, and paradoxical in mood. His instrument for reasoning is shrewd common sense. In his individualistic method of reasoning Chesterton stresses ideas, not words only. He does not take the opposite of a truism, but he draws attention to a point the truism does not cover, and then uses what is generally accepted as true to establish this point which the truism does not cover. Chesterton has a striking command of poetic metaphor and of subtle logic. His style is startling, vivid, and effective. With such vigor and insight does he restate the vitality of Catholic civilization that his influence in this regard has been among the most powerful in modern writing.

Ralph Waldo Emerson, 1803-1882:

Despite his bad philosophy and want of revealed religion, there is in Emerson's writings an exquisite sense of beauty which renders his works most enticing and most dangerous. He is color-blind to the spiritual, and ignores the supernatural in man.

Matthew Arnold says that Emerson's essays are the most important work done in prose in the nineteenth century.



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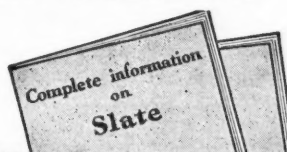
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THE SECRETS OF THE SPHINX

(A Sixth Grade Project Correlating
History and Geography)

By Sister M. Ricarda, O.S.B.

THE present practice of teaching ancient history in the sixth grade gives a splendid opportunity for the correlation of old world geography and history. What could be more interesting or profitable to a student of geography than to study the history of ancient civilization in connection with those geographical conditions which were such powerful factors in shaping that history? A geographical study of modern Egypt, for instance will be much more vital and interesting to pupils who have the background of Egypt's fascinating history than to those who lack that background.

If the project here described is given to a class after the history of Egypt has been studied, the facts previously learned may be reviewed according to the outline given below. The history will enliven the geographical study to a great degree.

Getting the Project Started

The teacher may introduce this project by asking:

How many of you like to guess riddles? to hear detective stories? Do you like to play you are a detective?

She may then tell a short, interesting detective story, or allow a pupil to tell one. Then she shows the class a picture of the Sphinx, explains what and where it is, and how for ages it has symbolized to men the mystery of the land of the Nile. Egypt, she explains, has many secrets locked up in its monuments and physical features; we cannot discover them all, but if we are industrious we learn a great many of them. They are the oldest secrets of history, too. Would it not be interesting, she asks, to play we are detectives and set about to solve as many of these mysteries as we can?

When interest is thoroughly aroused, the class discusses methods of attack, and finally decides to travel to the land of the Sphinx as the best means of learning about it, and to take along some interesting books, pictures, and stories that will help in the solution of the Riddle of the Nile.

The Problem to be Solved

The class next decides that the Sphinx will best be understood after these main questions are answered:

- I. What is the land of the Sphinx like today?
- II. Why was it one of the earliest homes of men?
- III. What was ancient Egypt like at the time the Sphinx was made?

Delving into the "Secrets"

- I. What is the land of the Sphinx like today?
 - A. The journey to Egypt: The class traces on a map the route from their city to Egypt. Each child is provided with an outline map of Egypt to be filled in as places and objects are studied. The journey is made as realistic as possible.
 - B. Arrival at Alexandria.
 1. The appearance of the city.
 2. Its inhabitants.
 - C. The Nile.
 1. Locate on a map of Africa. Follow it

to its sources. Note the cataracts. Show how Egypt is a "product" of the Nile.

- a. The annual overflow: its cause, and results to Egypt.

- C. The Nile Valley.
 1. The soil: how irrigated.
 2. The crops: how harvested.
 3. The Fellahs: how they live.
- D. Cairo.
 1. Its situation, buildings, inhabitants.
 2. The University of Cairo and the study of the Koran.
- E. Village life.
 1. How the people live.
 - a. The mud huts.
 - b. The clothing.
 - c. The food.
- F. The Pyramids.
 1. Situation.
 2. Construction.
 3. Exploring the interior of a pyramid.
- G. The Sphinx.
 1. Its appearance.
 2. Its age (unknown).
 3. Its history.
 4. Secrets it might tell—if it could speak!

II. Why was Egypt one of the earliest homes of men?

- A. Recalling the Bible stories.
 1. Nearness of Egypt to Chaldea and to Mesopotamia, the "Garden of Eden."
 2. The great Deluge and subsequent spread of mankind.
 - a. Ham, the father of Africans.
- B. Fitness of Egypt for rapid development and progress.
 1. The Nile as the "founder" of Egypt.

III. What was Ancient Egypt like about the time the Sphinx was made from the rock?

(Though the exact age of the Sphinx is unknown, it may be assumed for the present purpose to be as old as historic Egypt.)

- A. The Rulers of Ancient Egypt and their work. (4000 B. C.—30 A. D.) Meaning of the term "Pharaoh."
 1. Menes and Memphis.
 2. Cheops and his pyramid.
 3. The Hyksos.
 - a. The story of Joseph's coming to Egypt.
 4. Thutmosis and the spread of the Egyptian empire.
 5. Rameses II and the Israelites.
 - a. The Exodus and the loss of Pharaoh's army.
 - b. (The modern moving picture, "The Ten Commandments," may here be discussed, if children have seen it.)
 6. Psammetichus.
 - a. The spread of Egyptian culture to the western world through Greeks.
 7. Cleopatra, last native ruler.
 8. (Subsequent Greek and Roman rule of Egypt, and its present ownership by Turks may be briefly mentioned to

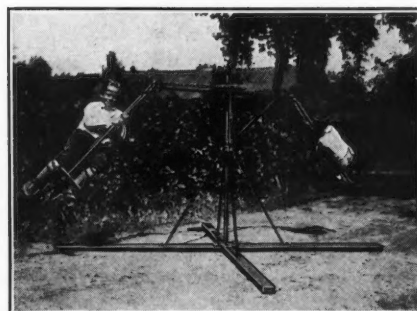
complete "the circle" to modern times.

- B. Religion of Ancient Egyptians.
 - 1. Worship of gods, animals, and ancestors.
 - 2. Belief in immortality.
 - a. Burial rites.
 - b. Mummies.
- C. Occupations and skills.
 - 1. Commerce: their ships and wares; distance traveled.
 - 2. Agriculture: implements and methods of irrigation; crops.
 - 3. Industrial arts: variety and skill.
 - 4. Chief fine arts: pyramid—and temple—building.
 - 5. Literature produced.
 - a. Means of recording: papyrus, pottery, stone, "ink." Hieroglyphs.
 - c. Variety of literature produced.
 - (1). Religious books.
 - (2). Poems.
 - (3). History.
 - (4). Geography and travel.
 - (5). Cook books.
 - (6). Fairy stories.
 - 6. Sciences known.
 - a. Geography.
 - b. Arithmetic.
 - c. Geometry.
 - d. Astronomy.
 - 7. Life of the poor.
 - a. Occupations.
 - b. Dwellings.
 - c. Food.
 - d. Clothing.
 - 8. Life of wealthy.
 - 9. What we owe to Egypt: a summary.

Possible Class Activities

- I. Sandtable construction:
 - A. The Land of the Nile, showing fertile plains by green paper; the Nile, by colored paper under glass; the desert bordering Egypt; palm trees, by toy palm trees secured at a variety store, or made from branches of trees stripped except for a few leaves at the top. Pyramids can be made of wooden cubes or of stones. Camels from a "cookie zoo" and small Arab dolls may be scattered here and there. Flat-roofed huts made of clay may be clustered together to represent villages. Little boats also made of clay may be placed on the "Nile." A clay model of the Sphinx should be the chief feature of the construction.
- II. Pupils may collect pictures of ancient and modern Egypt and arrange them so as to show contrasts and comparisons at a glance.
- III. Posters may be made to show the various features mentioned for the sandtable construction.
- IV. Clay models of camels, Arabs; pyramids, etc., may be made.
- V. Girls may dress dolls as Arabs.

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- VI. Letters describing the trip of the class to Egypt may be written to parents.
- IV. Compositions, oral and written, may describe scenes visited.
- VIII. Bible stories of the Deluge, of Joseph, of Moses and his people, of Pharaoh and the plagues, etc., may be reviewed and commented upon in connection with the history of Egypt.
- IX. Books of travel and stories of Egypt may be read and reported on in class.
- X. Museums showing mummies, hieroglyphs, and other features of ancient Egypt may be visited with great profit.
- XI. Drawings of different phases of ancient and modern Egypt may be made and colored.
- XII. Note books made of construction paper in the form of a sphinx may be kept by each pupil for recording interesting facts learned. It may be labeled "The Secrets of the Sphinx" and kept as a permanent souvenir of the project.

A SERIES OF PROJECTS IN GEOGRAPHY, HISTORY AND CIVICS.

By Sister Mary Octavia, O.S.D., Ph.B.
Geography

FOR GRADE SIX.

Project: Japanese.

Problem: To study the characteristics, industries and home conditions of the people of Japan.

Aim: To familiarize the pupils with the mode of life in Japan.

I. PEOPLE.

- (a) Appearance (Race, Dress).
- (b) What is the population of Japan?
 - 1. Is this dense?
 - 2. How does it compare with U. S.? Canada?
- (c) Their peculiarities.
- (d) Mode of life.
 - 1. How does the Japanese mode of living compare with that of the Chinese? Americans?
 - 2. Describe their homes.
 - 3. Describe their cities.
- (e) Education.
- (f) Religion.
- (g) Language.
 - 1. How does it differ from the Chinese?

II. INDUSTRIES AND COMMUNICATIONS.

- (a) Agriculture.
 - 1. Chief crops.
 - a. Tell all you can about the rice crops in Japan.
 - b. About the tea crops.
- (b) Mining.
- (c) Manufacturing.
 - 1. How does the output of this country compare with that of the U. S.?
 - 2. As Japan becomes a greater and greater industrial and manufacturing center, what can you say regarding the importance of her commerce?
 - 3. What material do we import from Japan?
- (d) Fisheries.
 - 1. What is true of her seaports?
 - a. Name her large harbors.
- (e) Transportation.
 - 1. By sail.
 - 2. By rail.
 - 3. What takes the place of automobiles and street cars in Japan?

GOVERNMENT AND DEFENSE.

- (a) What form of government do we find here?
- (b) Navy.
 - 1. Why is it important that Japan should have a large navy?
- (c) Army.

For reference—The World Book.

HOLLAND AND THE DUTCH ARTISTS.

By Lois Sue Gordon

HOLLAND, that country bordering on the North Sea, with which we always associate dikes and canals, tulips and willows, is most refreshing for classroom study in picture form. A great many pictures of the illustration type can easily be found in magazines. These show us the usual rosy-cheeked Dutch children in bouffant skirts and trousers occupied in various native activities and sports. All these are valuable and authentic for study. But it is from the work of the masters of painting that we arrive at the true emotional setting and background of Holland.

It is the Dutch artists themselves who have given us Holland and the Dutch people in their intimate home moments with full discernment of their character. The high narrow houses, not over well lighted, called for small pictures. (see "Lady with Lute" by Vermeer and "Singing Boys" by Hals) The great town halls called for large portrait groups of the officers of the guild. (see "The Syndicate" and "The Night Watch" by Rembrandt) The Dutch artists developed a native genius for portraiture and for depicting pastoral life—the fields, the cattle and flocks. (see pictures by Ruysdael and Hobbema). The native attention to detail we find cropping forth in smug, homey interiors and in ever-clean and robust personal appearance. We shall enjoy visiting Holland and knowing the Dutch people.



Holland Morning—Hitchcock

These "little Dutchmen", as the Dutch artists were termed because of their painting on small sized canvases, show us all we wish to know for a complete interpretation of Holland. In these paintings we discover "the why" of their carefully tended gardens, their orderly yet colorful homes. We come to a sympathetic regard for these wholesome people, who, tired of wars and exploitations, retired to their little country and for centuries tilled it until it blossomed forth. There was a constant struggle against the encroaching sea; every little plot of ground had to be carefully drained and reworked before it proved fertile. Thus the canals, which are a network over Holland, took necessary form. The continuous vigilance over the dikes produced a people obedient to the duty of responsibility for each others' welfare.

In "The Storage Room" and "Dutch Interior", both by the Dutch artist, de Hooch, (pronounced de Hog with a long "o" sound), and the "Orphanage at Katwyk", or the "Sewing School" as it is sometimes called, by Artz, we find characteristic Dutch interiors. Peter de Hooch loves the open door with the sunlit glimpse beyond. He makes us feel at ease in comfortable spacious rooms through which high windows let the sunlight stream in. All is rich and splendid in his paintings.

It is very interesting to dramatize pictures. It is lots of fun for the children to arrange themselves in poses like the people they find in the picture. Then let the rest of the children make sketches and pose drawings of them. Sketch in with pencil on Manila paper and then color with crayon or water color washes. It is fascinating to try to match the colorful yet subtle tones in the paintings. "The Syndics of the Cloth Guild" by Rembrandt, "Nurse and Child" by Hals are excellent for interpretation in classroom pantomime. "Children of the Sea" by Israels, "In the Country" by Blommers are also appealing for children to study. Hitchcock, an American artist, has painted charming Dutch scenes which can be used in innumerable ways in the classroom. His "Flower Girl in Holland" and

"In the Tulip Fields" are two choice paintings which give us a liberal cross section of Holland,—colorful and powerful. Another American artist who has given us a charming Dutch painting is the Chicago artist, MacEwen. In his "With Grandma" we find a chubby little Dutch girl spending the day with her grandma. With her doll in her arms, she poses for her picture, while the fond grandparent looks on in tender admiration. All of these subjects are published in accurate yet inexpensive color reproductions for classroom study and note book projects.

The "Girl With Cat" by Hoecker is a striking illustration, almost in poster effect, of a Dutch child with a huge black cat filling her arms. This picture, worked out in poster papers—black, gray and white—would prove very effective, especially with cut paper letters for "Holland" or "A Dutch Girl" at the top or bottom of the poster.

In cutting letters free hand, the best way is to take a piece of paper the size of the space the letters are to fill. For instance, if our Dutch girl fills a six by nine space we can mount this on a nine by twelve paper and have a space about seven by one and a fourth inches for our letters. Whether the letters are to be drawn on or cut, work on a strip of scrap paper first. There are ten letters in "A Dutch Girl." Fold the strip of paper in half. Five letters have to fill this space. Fold in half again to find the center of the middle letter. Work with the paper measuring or folding until the ten spaces are discovered for each letter. Cut off into oblongs and cut the letters free hand with no curves until there have been a few lessons in letter cutting. The letters can be used as patterns and drawn around, filling in the space with crayons, or can be pasted on. It is also attractive to paste the letters on a contrasting color of paper and leave a little edge or rim of the color showing around the edges of the letters before pasting on the poster itself. Use black, gray, white and one color only to insure harmonious and effective posters, especially if you are doubtful which colors to combine.

In studying paintings supplementary helps are essential. A very attractive lesson treatise by Ann Horton, of the Cleveland Art Museum, on the Dutch painting "The View of Delft" by Vermeer occurs on page 22 of "Paintings of Many Lands and Ages", a teachers' manual published by the Art Extension Society of Westport, Conn. In the new series of graded supplementary readers "Great Pictures and their Stories" published by the Mentzer Bush Company of Chicago we find at least one picture about Holland in almost every book. The suggestions for correlation with music in these books will appeal to many teachers who teach all the special subjects in their own classroom.

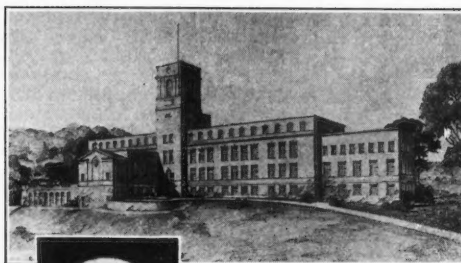
THE TEACHING OF RELIGION

Stimulating Versus Driving

By Rev. C. P. Bruehl, Ph.D.

WE are following the experiences of Mr. Roland G. E. Ullman in his Sunday School and are trying to find out what useful lessons we can derive from them. We have seen that he came to his first class with a pocketful of specimens of rocks which he displayed before the eyes of his pupils. That immediate interest was aroused goes without saying. The rock lends itself quite readily to manifold practical applications. There is the property of hardness and solidity which in the moral realm will aptly symbolize strength of character, tenacity of purpose and self reliance. In the Gospel the rock figures very prominently. The wise man built his house upon a foundation of rock. The Lord founded His Church upon a rock. He Himself is called a rock. Many lines entering into various provinces of religious truth can be made to diverge and radiate from this point. We have already seen how the topic rocks will lead us straight to the heart of Genesis. Let us also remember that the ten commandments were written upon two tablets. It would not be hard for the child to discover why this was done. The implication is obvious that since the law of God was to remain for all times, it had to be written on imperishable material. The stones on which the divine law was engraved bring home to us the immutability of this holy law. In a more advanced class at this occasion the modern ideas of a changing morality might be mentioned. Rocks do not change, they resist the destructive agency of wind and weather; what is written on them endures through the centuries. The fact that the Mosaic law was written upon two rocks

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is a rebuke to those who dare to say that morality is subject to change. Rocks and stones, consequently, are excellent teachers that tell us many remarkable things about religion and morality.

Let us again take up the thread of the narrative. Placing a specimen on the desk, Mr. Ullman asked his class, "What kind of stone is this?" The reply came in a chorus, "Granite." If instead of asking the question, the teacher had himself made the statement, "This is granite," how flat would it have fallen on the class! A question has the effect of stimulating the faculties of the pupils to self-activity. It galvanizes the class into an attentive attitude. Naturally, the child loves to display its knowledge and grasps eagerly at an opportunity to do so. Questions, provided they are actually within reach of the child's mind, are very welcome. In fact the class is genuinely mortified when the teacher forestalls the answers which they are but too anxious to give themselves. To ask appropriate and pertinent questions, therefore, is an excellent pedagogical device that will keep the attention of the child at a high pitch and arouse his faculties to the fullest. By an apt question, that points the way, the teacher can lead the pupils into any field he wishes. He may lead them into pastures for the purpose of gleaning new information, or he may lead them into attractive meadows merely for the sake of temporary diversion. The question gives the teacher a wonderful power if he knows how to handle it properly. It is in his hands a key by which he can open many doors through which glimpses of the truth may be obtained. If there is a fair chance that the class will by its own efforts arrive at the truth or even come anywhere near the goal, no positive statement should be made but the class should be led to the right way by discerning questions. At the right moment the question can check fruitless seeking and again put the straying thoughts on the right path. Thus, by means of adroit questioning, the teacher keeps complete control of the whole situation and prevents the quest from degenerating into an aimless wandering. But still for the children the whole process has all the fascination of an exciting quest that keeps them keyed up to a high degree of interest.

Of course, at this point we have to enter a little criticism of Mr. Ullman's methods. On his own saying he did not get very far in his first lesson. It was all about rocks and did not crystalize in any definite teaching. This might be entertaining, but it surely was not very profitable. Time, after all, is an element that must be taken into consideration. In most cases the time at the disposal of the teacher is rather limited and within this narrowly circumscribed time he has a task to accomplish. We cannot help censuring the method employed by Mr. Ullman as rather wasteful, though fundamentally it was all right. He waited entirely too long before gathering the loose threads of the discussion and weaving them into a definite pattern. If we take our cue from the Lord, we find that He does not spin out His parables indefinitely, but that He quickly brings them to a point. He keeps the goal in view and with deliberate purpose leads His hearers towards it. He does not allow them to make many useless steps. Likewise the teacher must see to it that the discussion does not go too far afield, but that it retains a well defined orientation towards the end that is to be achieved. The illustration after all is but the means and must not be permitted to eclipse or obscure the end in view. We cannot afford to be too prodigal of time. Economy of time and labor is a fundamental law of the class room. An exhaustive study of rocks is not the function of a Sunday School. That belongs to a class in mineralogy or geology. The illustrative material must remain subservient to the main purpose. Each class must culminate in a religious lesson of a definite type and not sink to the level of mere profane teaching. Let the teacher keep the reins in hand and at the right moment give due direction to the activity of the class, otherwise the whole procedure will become woefully wasteful.

What follows, therefore, will have to be viewed very critically. Says Mr. Ullman: "The following Sunday, as soon as the assembly exercises were over, I led the boys out of the building to my car and took them to a nearby granite quarry, then to a porphyry dike a few miles away, and on to an abandoned asbestos mine. We were gone two and half hours. The succeeding Sunday we talked of sedimentary rocks, looked at specimens and examined some imbedded fossils, following this a week later with a

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OUR SISTERS AND LONGER LIFE

IX.

By James J. Walsh, M.D., Ph.D.
Remedies and Healing and Health

While I passed over rather lightly the question of the taking of laxatives by Sisters at the beginning of this article, I would not like to have it seem as though I approved entirely of the taking of such remedies. There is no reason why the great majority of people should take laxatives though an immense number of the inhabitants of the United States actually do so. Look at the number of advertisements there are for laxatives of all kinds and then you will realize that the intestinal function of the American people has to a certain almost appalling extent broken down. The reason for that is our unsuitable food. If the food consumption is properly directed, there is no reason in the world why anyone should have to take laxatives. Of course by food I mean also drink. The principal reason why a great many people have to take laxatives, especially those who are under weight, is that they do not eat enough. It is surprising how many thin people are not taking enough to eat. They have all sorts of stomach symptoms, especially eructations of gas and certain stomach discomforts, and above all intestinal sluggishness which they attribute to indigestion. Most of these symptoms are in reality complaints on the part of the gastro-intestinal tract that it is not being given enough to do. It is often actually craving more food when it is suspected of dyspepsia. Thin people ought never to take laxatives, except of course under a physician's directions, until they have tried the effect of eating more abundantly. Nothing causes movements of the intestines so simply and naturally as putting in enough material to cause the intestinal tract to function properly. The old Irish family doctor used to say, if you put enough in at the upper end, some of it will move out regularly at the lower end.

In those who are not thin and yet seem to need laxatives, the trouble is very often that they are not taking enough water or fluids of other kinds. People who live indoors are very likely not to take enough water unless they are rather careful to form the habit of taking it regularly. We need about two quarts of fluid to run our economy every day. That means that we ought to have a glass of water at each of our three meals besides a cup of tea or coffee—if we can stand them,—for many people milk or cocoa is better—and about six glasses of water between meals. How few people there are who take that much fluid! Here is the simplest remedy that there is and the most abundant substance in nature. Our bodies are actually made up about five-sixths of water. Our human cells are often said to be marine animals, that is as it were sea creatures because they live best when bathed freely in salt water. We must provide an abundant supply of water for the body in order that our economy may be properly maintained.

After water the most important thing is the taking of such substances in our diet as leave considerable residue. Nature provides our foods in such form that if we did not artificially modify them they would supply the residue of themselves. We have proceeded to make eating easier, however, by taking the residual materials out of our diet. We eat only white bread and then find that we have to take bran as a cereal for breakfast in order to supply the residual material which used to be contained in the bread when people ate whole wheat bread or the old-fashioned stone ground wheat bread. Many people drink orange juice and neglect to take the pulp of the orange which represents residual material. Some carefully eat their baked apple out of the skin and leave the skin which is more precious than the pulp behind. Baked potatoes and most other potatoes should be eaten with the skins on. Foods like string beans and spinach and cabbage that leave large amounts of residue, should be eaten freely. Some raw food should be eaten every day because that stimulates peristalsis. Raw cabbage digests better than cooked cabbage, raw turnips better than cooked turnips, and the same is true of tomatoes and carrots and even parsnips.

It is very interesting to find that in recent years some of the fashionable hotels have established the custom of serving carrots quartered lengthwise and usually smaller carrots rather than larger ones on the same dish with the celery or sometimes with the water cress and the radishes. Carrots represent excellent food material and the color of

them has been found to be associated with certain stimulant elements that are of great value for nervous and particularly anemic people. These elements are somewhat different from vitamins, and yet act very like them. The same principle is found in yellow turnips and in the yoke of eggs and in butter when it has the fine yellow color which it has when the cattle are feeding on the luscious spring grass. Each new discovery in medicine is teaching us something more about the value of raw foods and their stimulant properties. Many a person who feels tired and all in is not eating enough raw material. The raw foods too are excellent for the teeth, because they provide exercise for them and the vigorous chewing required pumps salivary secretion into the mouth and this keeps the mouth alkaline which is the one supreme good effect claimed for a great many of the tooth preparations that are advertised so commonly at the present time.

Strange as it may seem, raw potatoes are not only perfectly digestible, but prove to be very tasty once you get used to them. I have some relatives, who, when they were younger, had a Swedish cook in the family, and whenever she peeled potatoes, she used to eat some of them raw and the children got accustomed to eating the raw potatoes and now actually much prefer them that way. When it is recalled with what care our mothers used to remove any portion of the potato that was not cooked thoroughly, or exhibited any signs of being hard, because she was sure that it would give us indigestion, if it did not actually poison us, this attitude of the child relatives of mine is very interesting. They are not unique in the matter. A great many people like raw potatoes. They are excellent for stimulating peristalsis, that is the regular movement of the intestines.

There should be a variety in the bread that is eaten, and corn muffins should be supplied occasionally, and corn mush taken and rye bread served and sometimes oatmeal cakes or oatmeal bread and sometimes potato cakes and of course griddle cakes of various kinds. Buckwheat cakes are better than the others. They are not indigestible if they are well chewed, and the very fact that mankind likes them so much is the best proof that they are good for us. The raisin breads make a good variety. Bran muffins are precious. Old fashioned molasses cake is far better than the new fangled white cakes of our day.

Every now and then in recent years my attention has been called, though I must confess it has been very rarely as compared with the whole number of Sisters, to some ailing Sister who felt that the only thing that would do her good was some new-fangled mode of treatment which had recently come into vogue. A natural Sister or a relative of some kind or an acquaintance or a friend has been cured of something or other by naturopathy or electrotherapy or chiropractic or osteopathy, and nothing would do, but the religious must be granted permission to be treated the same way. On one or two occasions I have been consulted because a Sister, usually a young Sister, wanted to be treated by New Thought and actually in one case by Christian Science. Her sister had suffered quite severely from nervous and what was supposed to be physical troubles for years, and had been "cured" by a Christian Science healer, so this good Sister felt that since she had some symptoms of the same kind, she too ought to be given permission to be treated by the Christian Science healer.

I have heard of special permission being asked of the ecclesiastical authorities in Rome for Sisters to be treated by chiropractics or by osteopaths, because after all these are not physicians in any proper sense of the word, and it is only to physicians that the privilege is granted of examining such cases in such a way as to enable them to decide just what is the matter. I have not heard whether Rome granted the privilege or not. Of course as regards certain modes of treatment that I have mentioned, permission would be quite out of the question since they represent religions or religious healing, and not medical treatment.

New Thought for instance is a mode of religion, but so also is Christian Science. Almost needless to say, it is not Christian and it is not science. Its principal doctrine is that matter has no existence outside the mind, and that disease is an error of mortal mind. "You cannot have anything the matter with you, because there is no matter in which you can have anything the matter with you, so how can you possibly have anything the matter with you."

(Continued on Page 328)

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Liturgical Linens

1. Corporal.
2. Pall.
3. Purificator.

Corporal comes from the Latin word "corporalis", relating to the body, from the Latin "corpus", meaning body. This linen is so called from the fact that our Lord's Body is placed on it. It is a square piece of linen which the priest spreads out upon the altar at the Offertory if the Mass be a Solemn Mass; otherwise, he spreads it out before the Mass. Upon it he places the Host and the chalice, the bread and wine that are to be changed into the Body and Blood of Jesus Christ. It commemorates the winding sheet in which our Savior was buried. When not spread out on the altar, it is kept in a square case called the burse. The Corporal should be from twenty-two to twenty-four inches square.

Pall. The word pall comes from the Latin "pallium", mantle or covering. The pall is a piece of linen about five inches square used to cover the top of the chalice. It is generally stiffened with cardboard. The pall came into use only after the corporal was made smaller. The corporal was in the early days of the Church of a size that it covered the altar table. The use of the pall began about 1200 A. D.

Purificator. The word comes from the Latin "purificator", that which purifies. The purificator is a piece of linen which is used to purify the chalice, and also the lips and fingers of the celebrant, after the ablution. The bishop or his delegate has the right to bless corporals or palls but an ordinary priest may bless the purificator. These linens should not be touched by laymen, until they are washed, and only ecclesiastics in major orders should first wash them after they have been used in the Mass. Even religious women who have permission to touch them, can not give them the first washing. The water in which these have been washed should be entered into the sacramarium connecting with the ground.

Finger towel is a cloth with which the priest wipes his fingers at the Lavabo of the Mass. This does not have to be blessed. The corporal, pall, and purificator should each have a cross in the center.

Vesperal is the liturgical name of the altar cover, which is used to protect the altar cloths from stain and soil, and may be made of linen, silk, wool, velvet or velveteen. It received its name from "vesper", evening, because it is used after all services are over.

Liturgical Vestments Worn by a Priest at Mass

1. Amice.
2. Alb.
3. Cincture.
4. Maniple.
5. Stole.
6. Chasuble.

Amice. The amice comes from the Latin "amictus", a wrapper. The amice is an oblong piece of white linen with strings or ribbons by which it is fastened around the shoulders. This vestment has been in use since about the year 800. In the beginning it was worn covering the head, and some religious orders still use it in this way until the beginning of the Mass. It symbolizes a helmet, protecting the priest against the assaults of Satan.

Alb. The word is derived from the Latin word "alba", meaning white, and this vestment symbolizes purity. The alb is a long linen gown extending from the neck to the feet. The lower part is often made of lace.

Cincture. The word comes from the Latin "cinctus", bound. The cincture or girdle, is a doubled cord which binds the alb closely to the body. It is usually white, and is made of braided linen or wool, with tassels and symbolizes continence. The Latin word for girdle is "cingulum".

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Maniple. The name comes from the Latin "manipulum", something carried in the hand, a small bundle, a handkerchief. This vestment symbolizes good words, and it is the special badge of the order of subdeaconship. It is a small vestment of peculiar shape, worn on the left forearm.

Stole. The Latin word "stola" was a robe or cloak and was the court uniform of Roman judges, and hence signifies authority. It is also a symbol of immortality and of the yoke of obedience. It is a long narrow vestment worn around the neck, the ends hanging down in front. At mass, the ends of a priest's stole are crossed and fastened thus by the cincture. At other services the ends are not crossed. A "preaching stole" is often ornamented with tassel cords connecting the ends. A deacon at a Solemn Mass wears a stole diagonally, from his left shoulder to his right side. The stole came into use as a vestment about the fourth century.

Chasuble. The word chasuble comes from the late Latin "casula", meaning a little house. It was originally a large mantle or cloak with an opening for the head in the center, and had to be raised at the sides to allow the hands to be extended beyond it. The assistants at the Mass helped the priest by holding it up, and we are reminded of this practice still, at Solemn Masses, where the deacon and subdeacon hold the edges of the priest's chasuble, and where the acolyte raises it slightly at the elevation in an ordinary Mass. The chasuble now in use in the Roman rite is a large vestment worn on the shoulders and hanging down in front and behind. There is often a large cross ornamenting the back of it. The chasuble symbolizes protection, preservation from evil, a spiritual suit of armor.

Soutane or Cossock

The word soutane comes from the Latin "sotanna", from "sotto", under, either because it was worn under the vestments, or because the ancients used to wear this habit under their mantle. The soutane originated in the Roman toga. In the first five centuries clerics, in civil life, did not have a different habit from laymen. But when the barbarians had introduced short garments into the Roman Empire, bishops and councils ordered clerics to retain the ancient toga. From the beginning of the eleventh century, it underwent various modifications until it attained the form it has now. The word cassock comes from the French "casaque", probably from the Latin "casa", a house. The soutane is a robe reaching down to the feet, fastened in front and having long sleeves. The cassock is not a vestment, but the ordinary garb of a cleric.

Color of the Soutane

1. For priests and inferior clerics it is black.
2. For bishops it is violet, except on days of penance, also when they are out of their diocese, in which cases they wear black. Monsignors also wear the purple soutane.
3. For cardinals, it is red, except that they wear violet on those occasions when bishops wear black.
4. For the pope, it is white on account of his supreme dignity.

Symbolism of the Colors of the Soutane.

Black signifies humility of the spirit, penance, and contempt of the world.

Violet indicates a higher rank and at the same time symbolizes courage in the battles of the Lord.

Red is the color of martyrs, and symbolizes that those who wear this color should be ready as defenders of the church to shed their blood for it.

White, the color of light, joy, peace, is proper to the sovereign pontiff, who is the vicar of the Prince of Peace, Christ our Lord.

Biretta

The word biretta comes from the Latin "birettum", diminutive of "birrus", a mantle with a hood, worn by the ancients. The word "birettum" was first applied to the hood, and afterwards to the cap that replaced it. The biretta came into use about the ninth century, as the practice of covering the head with the amice when going to the altar to say Mass was gradually abandoned by priests. In the beginning the biretta was a soft flat crowned hat, having no corners, but as it was difficult to remove it from the head, it was compressed into folds particularly on the right side and finally a second fold and then a third fold were added, one fold or wing being at the front, another at the rear, and a third at the right side. There is no wing or fold on the left side of the biretta, except in the case of a biretta of a Doctor of Sacred Theology, whose dignity is indicated by a fourth wing. The biretta is prescribed by the rubrics for certain sacred functions.

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OUR SISTERS AND LONGER LIFE

(Continued from Page 325)

Proceed therefore under the direction of a mental healer and say to yourself over and over again that there is no matter and you cannot have anything the matter with you, and then go on to get better. This is a form of Coucism, only it is represented as a very elaborate mode of religious belief. Of course any number of people who try Christian Science healing are "cured," but then many thousands of people were cured by magnets though magnets do not affect human tissues at all. Many more thousands were cured by electrical machines that were only toys. They had no healing effect so far as the body was concerned, but they healed the mind and then the patient got better. Every new departure in the science of electricity has always been followed by a number of "cures" when it was applied to medicine. After a while it was found that it wouldn't cure anything. A man here in New York a year or so ago, was curing people with a radio apparatus, charging a hundred dollars for each cure — and getting the money. His radio apparatus when examined by an expert proved to have the wires of it wrongly connected so that you could not have heard a clap of thunder over it a mile away, and there were no vibrations going through it, but the people were getting cured all the same—and paying for it quite satisfied with the result.

Osteopathy, though usually looked upon as merely a physical mode of cure, had a strong mystical element in it when it was originally founded. I had a public controversy with its founder, old Dr. Still, some twenty-five years ago, in the columns of *The Independent*, (New York). He was a very interesting old gentleman who thought that all modern surgery was useless butchery, and that all modern bacteriology was supreme foolishness and fakery, and that Pasteur, who has saved more lives than any other man who ever lived, was a fool who led people astray by making them believe that microbes caused diseases, and that Lester the great surgeon was a knave. Dr. Still who never made any medical studies, though he said he was at a medical school for a while, but his name cannot be found among the list of students, found an Indian graveyard on a farm near where he lived and he studied the bones of the Indian bodies. As he knew nothing else about the human body except the bones, he attributed all causation of disease to the bones. He said that 95% of all the diseases of humanity including measles, scarlet fever and diphtheria in children, and typhoid fever and typhus fever and Asiatic cholera in adults, were all due to subluxation of the bones of the spine, that is slight or partial dislocation of the vertebrae.

All you had to do then to cure all disease was to straighten out the spine, to keep the bones of the spinal column from interfering with the blood stream and the flow of nervous impulses, and all would be well. This is the foundation of osteopathy, and any departure from it is not in accordance with the views of the founder. He was perfectly sure that it had been revealed to him from on High that there was just one mode of healing all disease, and that was the method he called osteopathy. He used to say to his graduates, or as he called them, **diplomats**, when he made the address on the occasion of handing them their diplomas, "Remember, there is one God, one faith, one baptism and one mode of healing all disease—osteopathy." He declared that it was quite incompatible with the goodness of God that there should be microbes that caused disease and that women should be cut, as he used to say, "like Christmas hogs."

Golden Jubilee of His Holiness Pope Pius XI

It has been announced that on December 21, 1929, the Catholic world will celebrate the jubilee or fiftieth anniversary of the ordination of His Holiness Pope Pius XI. The central bureau of Italian Catholic Social Action is already making plans for the national observance of this happy occasion by all the Catholic organizations of Italy.

It is expected that as a part of the celebration, special benefits will be held and contributions made for the support and development of the social service institutions in which His Holiness has always shown a particular interest. Among these it is felt that the Pope prizes most highly the seminaries and parish houses, as advancing the cause of Christian education and the dignity and standing of the clergy.

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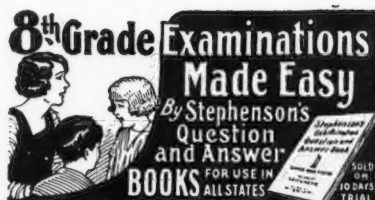
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BREVITIES OF THE MONTH

The investing at Cincinnati in October of Joseph Cheng, a native of Wuchang, Hupeh, China, in the Franciscan habit at St. Anthony's monastery, is said to have been the first in the United States.

When fire broke out in the home of St. Vincent de Paul Sisters of Charity in New York city on Nov. 26, sisters of the institution rescued seventy children. Most of the little inmates were asleep in the two-story frame structure, when the fire broke out. The cause of the fire is unknown.

The seismograph at St. Xavier College, Cincinnati, O., occupies a key position for extensive study in earthquake research work. The nearest seismograph station on the east is in Washington, D. C., on the north in Cleveland, on the west in St. Louis, Mo., and on the south in New Orleans.

The cost of erecting a new gymnasium and auditorium for the Cathedral Catholic school, Denver, Colo., will be borne by Mr. and Mrs. Oscar Malo, and will be a memorial to their son, Oscar Malo, Jr. While the Malos will pay the entire cost of the building, the parish will pay for the equipment.

The Christmas number of "The Dial," St. Mary's College, St. Mary's, Kans., quarterly publication, will be known as the Father Finn number.

The dedication is a most appropriate one for many of Father Finn's books deal with the student life of St. Mary's.

Nazareth College at Kalamazoo, Mich., is one of the first, if not the first, institution in the country conducted by nuns to open its doors to night students. High school graduates who are unable to attend day classes have been enrolled for college work at night. A college preparatory department is also being added.

Rev. Mother Frances Clare, Superior of the Sisters of Mercy in Savannah, Ga., and an educator of acknowledged prominence celebrated the golden jubilee of her profession early in November.

Through the bureau of education of the department of the interior the federal government, acting in an informative and advisory capacity, has rendered valuable service. While this province belongs peculiarly to the states, yet the promotion of education and efficiency in educational methods is a general responsibility of the federal government—Extract from President Coolidge latest message.

Of the total of 1,950 Catholic high schools reported from the various dioceses of the United States, 1,050, or more than half, were co-educational institutions. These schools, however, accommodated only 66,704, or 37 per cent, of a total of 180,186 pupils reported in all Catholic secondary schools.

The total of 66,704 pupils in co-educational Catholic secondary schools were divided into 38,923, or 58.4 per cent, girls, and 27,781, or 41.6 per cent boys.

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is the title of a new booklet written to help you in Teaching the Dictionary. Here are a few suggestions of the lessons included:

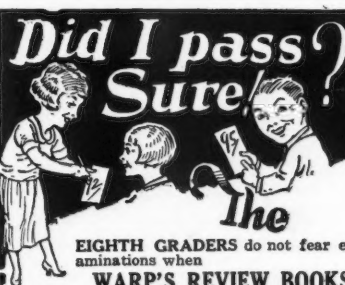
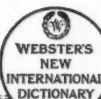
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CHANGES OF ADDRESS—Subscribers should notify us promptly of change of address, giving both old and new addresses. Postmasters no longer forward magazines without extra prepayment of postage.

CONTRIBUTIONS—As a medium of exchange for educational helps and suggestions The Journal welcomes all articles and reports, the contents of which might be of benefit to Catholic teachers generally.

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EDITORIAL COMMENT

Methods in Teaching Reading

Many different methods of improving the teaching of reading have been tried in the United States. Contrasting the present with the past, William S. Gray, of the School of Education, University of Chicago, recalls the era when instruction in reading was given only in a period specifically devoted to that purpose. By this method, he points out, reading was sharply set off from other subjects in which opportunities arise for valuable instruction in interpreting and using the content of the printed page. He goes on:

"The material provided in the special reading class was largely limited to that found in a basal set of readers, in a small number of supplementary readers, and in a few library books. As a result, pupils secured a very limited range of experience through reading during the reading period. Both the content and the methods of teaching reading were controlled by three aims; namely, to master the mechanics of reading, to develop habits of effective oral reading, and to cultivate the appreciation of good literature. All of these aims are important. When instruction is limited to them, however, other important phases may be neglected. In the type of teaching described, attention during reading periods was directed largely to accuracy of word recognition, to reading aloud, and to the study of literary selections usually chosen in conformity with adult standards. Classwork proceeded from day to day with little or no variation. Supplementary readers were used for practically the same purposes as the basal readers. Each class met as a unit, there being little or no differentiation of instruction to meet individual needs and interests."

Observing that this type of teaching fails to provide for many of the reading needs of pupils, he goes on to consider the aims and practices current at the present time with reference to enrichment of the mind through the use of books. Effort is made to stimulate thinking. Pains are taken to arouse permanent interest in reading and "to provide for the economical and orderly development of essential reading attitudes, habits and skills." In nearly every modern school the set of readers in basal use is supplemented by a variety of books, such as "story books," "silent readers," "study readers," "dramatic readers," and library books in general, for group and independent perusal. Instead of a uniform programme throughout a week or a month, the reading activities vary day to day to serve different purposes, such as to find specific information, to enjoy an interesting story, to inform or entertain others, or to develop accuracy and independence in word recognition. The content and method are adapted daily to meet individual needs that are caused by differences in previous training and in experience and capacity to learn. Greater attention than formerly is given to silent reading, oral reading being limited largely to audience situations and other special occasions.

Mr. Gray refers to a recent survey which developed the fact that certain schools provided with an ample variety of reading material, and profiting therefrom to some extent, were proceeding on the assumption that little or no direction of reading activities is necessary when pupils are reading for information in non-literary fields. Teachers were cultivating in the pupils only the attitudes, habits and skills required in the study of literary selections, but this proved to be not enough, as pupils contracted habits of carelessness and inaccuracy necessitating subsequent correction.

The conclusion reached by Mr. Gray is that the provision of opportunity to read widely is a distinct step forward, but that to secure the best results pupils must be guided. "The systematic development of habits and skills suited to the different kinds of material read is an essential step of the greatest significance."

A type of instruction used with advantage in modern schools provides for the organization of reading in conformity with the requirements of interesting problems or topics, as: "Mother Goose and Her Family," in a first grade reading class; "The History of Chicago," in a third grade community life class; "Why Japan is the Britain of the Orient," in a fifth grade geography class. This plan trains the readers in habits of research and in coherent thinking, besides directing the pupils to reading of a character that will avert the danger of wasting time. Encouraging pupils to select problems for individual study and investigation, and, under guidance, to prepare coherent reports, is a method which has been found to yield profitable results when begun as early as the third or fourth grades.

The editors and publishers of The Catholic School Journal desire to extend to every Catholic school, college and university and every individual member of the faculty thereof, their sincerest best wishes for the blessings and joys of the holy season.

"It has been remarked that if St. Paul lived in our day he would become a journalist. That this would have occurred in spirit, because without question he would have utilized such an instrument for the dissemination of ideas as the press." — Pope Pius XI.

Motion Pictures in the Schools.

Announcement is made that the utility of motion pictures in classroom work has been proved beyond cavil by a carefully conducted experiment at Chicago.

Two experienced teachers, Dr. D. B. Wood of Columbia University and Dr. Frank N. Freeman of the University of Chicago, conducted the test, which was made in eight junior high schools. The classes were divided into two groups, those in one of the groups receiving instruction with the aid of moving picture films, while the others were taught in the ordinary way, depending upon textbooks and recitations. Charting the progress made by respective groups, the conclusion is reached that the use of motion pictures in the classroom confers upon students a benefit represented by 33 per cent in geography and 15 per cent in general science.

Educational circles throughout the country will be interested in this report.

Cleanliness and Civilized Living.

The American fondness for bathtubs is sometimes held up to us by prowlers into history as an indication of decadence. We are reminded that in Rome, shortly before the fall of the Empire, bathing became a luxurious and aesthetic pastime that expressed the mental and physical softness into which the Romans had sunk.

Our modern physicians, however, continue to recommend frequent bathing. They consider that cleanliness is an aid in the fight against preventable disease. Clean hands and finger nails keep countless germs from entering the body by way of the mouth as, for example, in the handling of food. Tuberculosis infection is often caused in childhood by transferring the *tubercle bacillus* to the mouth from toys that have lain about the floor or street and have been soiled by sputum from some careless spitter. Scrupulous cleanliness is also a mental and physical stimulant, as well as a disease preventive.

The best way to guard against dangerous germs making any headway is not to lower our physical resistance so that our bodies become a fertile ground for them to multiply in. Most of us can build up a strong resistance by eating nourishing foods, getting plenty of rest, fresh air, exercise and sunshine and, by being clean. The teaching of health habits is one of the chief activities in the work of the National Tuberculosis Association and its affiliated organizations. They are

conducting the twenty-first annual sale of Christmas seals in December.

Teachers and Tempers

Editor Catholic School Journal: Some one says, "What a splendid thing it would be if people who lost their temper were unable to find it again!" This is expressing a great truth in a pleasant and inoffensive way. Where is the most dangerous place for tempers to run riot? Only those who have had experience in the school room can answer this question. A mother with six or more children is oftentimes unable to rule her little flock. What, then, does it mean for a teacher to rule fifty or more in the school room? If there is a place on earth to test the patience of saints it is the school room. May there be many such saints during the school year! At Communion in the morning every teacher should address this prayer to the Teacher of mankind: "O Lord, make me meek and humble of heart for this day."

(Rev.) Raymond Vernimont.
Denison, Texas.

School Children's Eyesight.

Three million school children in the United States, or one-eighth of the entire school population, are handicapped in their education by defective eyesight, according to a report of the National Committee for the Prevention of Blindness. The committee advocates the adoption of a uniform law for the examination of the eyes of school children in all states and cities throughout the Union.

At present only 17 states make examination of the eyes of school children compulsory by law, and few of these specify the portion of school population to be examined, the frequency with which such examinations should be made, or whether the examinations shall be made by physicians, nurses or teachers. In 14 other states the law is merely permissive.

To secure accurate information providing a basis for recommendations to school officials of desirable administrative procedures, the Joint Committee has made a questionnaire study of actual practices followed in schools which aim to care for the eyesight needs of school children. The study covered 375 cities, also rural districts in every state, and was carried out with the assistance of school authorities and health officials in all these communities as well as by 100 of the most noted ophthalmologists in the country.

Figures yielded by this study show that only one-half of the 24,000,000 school children in the United States have their eyes examined and vision tested while attending school, and that of the children attending the public schools, about 12 per cent have defects of vision which constitute educational handicaps. Considerable progress in eyesight conservation has been made in schools since previous studies, and this progress has resulted in decreased percentages of eye defects.

An interesting fact which has been brought out is that the rural districts generally report a larger percentage of defective vision than the city dis-

tricts. "The explanation of this difference cannot positively be made," the report observes, "but it seems likely that it is due to such differing factors as conditions under which the test results were obtained, bad illumination in rural homes and schools, and the small number of corrections provided for rural children."

Besides serving as a summary of the extent of defective vision among school children and present practices in conserving the eyesight of the growing child, the Joint Committee's report gives information essential for the teacher, the school nurse and the school physician in the conservation of vision and enumerates the duties of teachers, nurses and other trained non-medical examiners in caring for the eyes of the child.

Conserving the sight of school children is fundamentally a duty of the school. The task of conserving the eyesight of children, those with normal eyes and those with defective eyes, requires the intelligent sympathetic co-operation of school authorities, health authorities, physicians, parents of the children themselves, and in many situations of other agencies in the community.

Is There a New Danger?

That visual aids assist children in many of their studies no teacher is likely to dispute. But do they have this effect invariably? Can the provision of visual aids be overdone? The head of the children's room in the Milwaukee Public Library is convinced that, so far as the children coming under her observation are concerned, "a continued diet of motion pictures does not stir their imaginations a particle." Failure to use the muscles leads to atrophy. Is there a parallel loss from non-use of the imagination?

The possibility of danger from making everything too easy for young learners has been bruited before. Perhaps there is good reason for caution. Undoubtedly there are some occasions in which the use of pictures is more profitable than in others. One of the uses for which they can be highly recommended is teaching geography.

The discontinuance of motion pictures as a part of the programme during the children's story hour may bring tangible results in increased attention.

Good Books for Children

The National Committee for the Study of Juvenile Reading, reports good work already in progress with the object of interesting the youth of the land in character-forming literature.

Of 253 junior and senior high schools, 73 are putting forth definite efforts to make good books available to students under their influence and to encourage the reading of these books.

Talks and advice by teachers organization of literary and reading clubs, arranging for discussions, reports and the preparation of reviews by pupils giving their impressions of books which they have read—these are among the methods which have been found successful. Extra credits allowed for reading outside of school another practical plan.

The movement deserves encouragement and emulation.

THE TEACHING OF RELIGION

(Continued from Page 324)

trip to Sandy Bank, where we found sandstone and conglomerates of several kinds. Each week brought a different topic, often apparently quite unrelated to the last or to any of the others. They were pieces of a mosaic that I was building up for the boys. The design was not yet visible." We take the concluding remark first. In it the writer reveals the fatal flaw of his method. By this time he has traveled a long way with his pupils and yet on his own testimony he has arrived nowhere. "The design was not yet visible." If he continues at this painfully slow rate of progress, the results of his religious teaching will inevitably be extremely meager. Besides, there will be confusion in the end. The boys will be at a loss to know whether they have studied religion or mineralogy. In fact there is real danger that they will get weary of the extraneous matter to which they are being introduced. There is no question that the writer has carried the matter too far. But we can profit by his mistake. All that is necessary is to reduce things to their rightful proportions.

Good pedagogics requires that the design be visible, if not from the very outset, at least at an early stage of the teaching. The whole purpose of the teaching must be foreshadowed in the beginning and appear in bolder outline as the teaching progresses, otherwise too much energy is wasted on side issues. When the Lord spoke of the lilies of the field, His hearers were quick to realize that it was not at all His intention to give them a lesson in botany. Had they suspected this, most of them would not have lingered to listen. But they were aware that Christ was leading up to some very important issue. Christ did not wear out the attention of His hearers by introducing too much irrelevant detail. This constitutes a valuable hint for the teacher, who must have a proper sense of proportion and learn moderation. He must not loiter on the way, but resolutely push forward. It is not enough to attach a religious application to a foreign study. Religion is the very thing that must dominate the atmosphere of the class. We never have to wait long for the religious application in the parables of Christ. It comes with dramatic suddenness and, on that account, always strikes home with telling effectiveness. Too much delay will take off the edge of the final application and will prevent it from sinking deep into consciousness. The experienced teacher will know to seize the right moment.

An occasional excursion into the great outdoors, however, can be of great service in the teaching of religion. "The heavens show forth the glory of God; and the firmament declareth the work of His hands," (Ps. xvii, 1) does not signify much in the cramped quarters of the classroom, but takes on a new meaning if said under the vaulting canopy of the sky. Take again the verse: "And God made a firmament, and divided the waters that were under the firmament from those that were above the firmament." (Gen. i, 7). To fathom the full import of this verse we have to gaze up at the sky and see the clouds, veritable oceans, floating above us. What a marvel is a cloud, a body of water poised in the air and sailing along with infinite grace as light as a feather. Looking up at the wonders of the firmament the child will grasp the grandeur of the creation and the power of the Creator. If presented in this manner under the arching dome of the sky the lesson of the creation becomes instinct with life. It loses its abstractness and stands before the mind as a vivid, colorful reality. There is no reason why the class in religion should always be conducted within the narrow walls of the schoolroom. There are religious truths that can be fitly taught only in God's great open spaces. Christ did not confine His teaching to the Temple or the synagogue. He had a preference for the fields, the hills, the mountains, the rivers and the lakes. The proper setting means much for our teaching. Where for example could the tremendous truths connected with death and eternity be better set forth than in a cemetery amid the graves of those who have passed away and the little crosses that point to heaven!

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NEW BOOKS REVIEWED

Readings from the Sacred Scriptures.

A Textbook for Secondary Schools. By Rev. Henry M. Hald, Ph.D., Associate Supt. of Schools, Diocese of Brooklyn, Formerly Instructor in Religion, Cathedral College of the Immaculate Conception, Brooklyn, N. Y. Cloth, 356 pages. Price, \$2 net. Schwartz, Kirwin & Fauss, 53 Park Place, New York.

The enrichment of the high school course in religion is the primary object of this well edited and handsomely printed text, but it may be used advantageously as a handbook for elementary school teachers desirous to read to their pupils stories from the Bible in the words of the sacred text. It will also be available for devotional reading by adults. There are full-page illustrations of sacred art by the great masters. There are also convenient maps and helpful notes, as well as a General Introduction and a good index.

Higher Book of Songs. By Robert Foresman. Cloth, 400 pages. Price, \$1.52 net. American Book Company, New York.

The selections included in this superb collection of songs suitable for use in high schools range from the work of Bach in the Seventeenth century to that of Rachmaninoff today, all schools being represented by their best examples, and favorite American composers having ample space. There are numerous folk songs, including some that have not heretofore found their way into print. To conform to high school requirements in every respect, part arrangements, voice range, etc., have been accorded special attention.

Life and Work of the Right Reverend George Michael Wittmann, Bishop of Ratisbon. By Rev. R. Mittermueller, O.S.B. Translated from the German by a School Sister of Notre Dame. Cloth, 202 pages. Price, \$2 net. The Bruce Publishing Company, Milwaukee, Wisconsin.

George Michael Wittmann, born January 23, 1760, at the Finkenhammer, near Pleystein, Upper Palatinate, was the eldest son of devout Catholic parents, who reared him for the church. His early studies were carried on at the Jesuit school in Amberg, where he made a notable record. In 1779 he won the degree of Doctor of Philosophy at Heidelberg, and, with papal dispensation, requisite because he had not yet attained the required age, was ordained priest, at Ratisbon, in 1782. His proficiency in Hebrew aroused the enthusiasm of scholars and enabled him to make notable contributions to religious literature. His life was austere yet kindly. He was a friend of children and a constant and tender benefactor of the poor. As cive-rector and later as rector of the diocesan seminary at Ratisbon, he labored for nearly half

a century for the education of priests, officiating also for many years as pastor of the cathedral parish. He wrought long and faithfully for the re-establishment of the Congregation of Notre Dame of St. Peter Fourier in Stadtamhof, suppressed in 1809. Nominated toward the end of his life for the Bishopric of Ratisbon, he died as bishop designate, before the Holy Father could approve the appointment. His biography is the inspiring narrative of a saintly life. The book is prefaced by an introduction from the pen of Rev. D. A. Brackmann, C.P.P.S., Chaplain of the Motherhouse of the School Sisters of Notre Dame at Milwaukee. It is beautifully printed, and embellished with illustrations in the highest style of photographic process-work.

The Life of Christ. A Historical, Critical, and Apologetic Exposition. By the Very Rev. L. C. Fillion, S.S., Consultor of the Pontifical Biblical Commission. Translated by the Rev. Newton Thompson, S.T.D. Volume II. Cloth, 719 pages. Price, \$4 net. B. Herder Book Company, St. Louis, Mo.

In this volume of what must be recognized as a monumental work the narrative of the public life of Our Lord is carried from His baptism by John the Baptist to the Transfiguration. The wealth of scholarship possessed by the learned author is apparent on every page, as is his reverent zeal to bring together from every source whatever will contribute to the sacred subject.

Differential Assignments in Classroom Management. Student's Exercise Book. Form A. By E. M. Paulu, Professor of Education, Superior Junior High School Practice Teaching, State Teachers College, Aberdeen, South Dakota. Stiff paper covers, cloth back, 169 pages. Form B, 125 pages. Form C, 127 pages. Price,D. C. Heath and Company, Boston.

Teachers Manual. By E. M. Paulu, with Introduction by Lotus D. Coffman, President of the University of Minnesota. Paper covers, 25 pages. Price,D. C. Heath and Company, Boston.

Students' References. By E. M. Paulu. Paper covers, 42 pages. Price,D. C. Heath and Company, Boston.

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Orleans Algebra Prognosis Test. By Joseph B. Orleans, A.M., Chairman of the Mathematics Department, George Washington High School, New York City, and Jacob S. Orleans, Ph.D., Formerly of the Educational Measurements Bureau, New York State Department of Education. Manual of Directions, 14 pages; Examination: Form A, for High Schools and Colleges, 15 pages; Prognosis Test—Key for Form A—4 pages; Class Record, 4 pages. All in packages of 25 without covers. Price per package, \$1.40 net. World Book Company, Yonkers-on-Hudson, New York.

This test may be used to advise students whether to undertake the study of algebra; or whether, having begun it, they should repeat the study for another year; to divide students into ability groups for the purpose of instruction; also to determine, in connection with achievement test, whether students are doing their best work, and whether their instruction is effective. Considering the high percentage of failures among beginning students of algebra, the usefulness of a practi-

cal test of this character is likely to be generally conceded.

A Handbook of Extra-Curricular Activities in the High School. Especially Adapted to the Needs of the Small High School. By Harold D. Meyer, A.M., Associate Professor of Sociology and Chief of the Bureau of Recreation and Community Development, University of North Carolina. Illustrated. Cloth, 402 pages. Price, \$4 net. A. S. Barnes and Company, New York.

The author has had experience which especially qualified him for his task. He writes on practical lines. Those aspiring to become leaders as well as teachers will find his suggestions helpful. Here are the main division-headings, indicating the scope of the book: Character Building and Citizenship Training; Clubs; Student Participation in School Administration; Physical Education; Publicity and Publications; Commencement; Miscellaneous Topics; Some Agencies Supplementing Activities.

Who Won the War? A Play in Three Acts, written for the American Legion. By Kirke Mechem. Preface by Frederick Palmer. Paper covers, 91 pages. Price, 75 cents net. Samuel French, Inc., New York.

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Recent Short Stories. Edited by Margaret Pendleton and David Schermerhorn Wilkins, Instructors in English in George Washington High School, New York City. Cloth, 418 pages. Price, D. Appleton and Company, New York.

The demand for contemporary material in the short story field for use by English classes in high schools has been held in mind by the compilers of this book, which also will be interesting to the general reader. Experience has taught many instructors that supplying students with standard classics does not prevent many of them from reading trash obtained from the bookstalls. Here is something as rich as such trash in contemporary interest, but containing nothing likely to confuse the reader's moral standards or pervert his literary taste.

Directory of Catholic Colleges and Schools. Compiled by Francis M. Crowley, Director, and Edward P. Dunne, Statistician, of the N. C. W. C. Bureau of Education. Cloth, 566 pages. Price, National Catholic Welfare Conference, Bureau of Education, 1312 Massachusetts Avenue, N. W., Washington, D. C.

Many improvements have been introduced in this Directory since the appearance of the initial issue in 1921. The present issue is divided into six sections, five of which are devoted to the various divisions of the Catholic school system and the sixth to a se-



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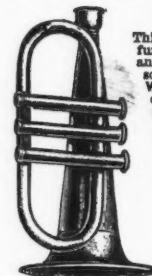
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ries of national summaries. The plan facilitates ease in handling and enhances the value of the Directory for reference. The names and addresses of parochial schools, which occupied much space, are no longer included, being replaced by summaries of the elementary school statistics for each diocese. No effort has been spared to insure the inclusion of the name and address of every Catholic university, college and secondary school within the borders of the United States in 1928, and the names of officials have been given also wherever practicable. Authentic data are presented on the number of accredited high schools, the number of pupils enrolled in each high school year, the distribution of high schools by size of enrollment, and the numerical division of freshmen in Catholic colleges, indicating whether the high schools from which they came are Catholic or public. Admirable in arrangement and accurate to the highest degree that painstaking editorship can secure, the Directory will be widely useful.

Spanish Anthology. Edited by David Rubio, Ph.D., Corresponding member of the Royal Spanish Academy, Professor of Spanish Literature at Villanova College, and Henri C. Neel, M.A., Professor of Romance Literature, Temple University. Cloth, 266 pages. Price, \$2.25 net. Prentice-Hall, Inc., New York.

Teachers and students of the Spanish language in the United States, whose numbers have been increasing rapidly during the past twenty years, will welcome this admirable collection of choice bits from the literature of Spain as a practical addition to their not by any means too large supply of working material. Within the covers of this book they will find inspiration and incentive to redoubled devotion to their work.

Mass Prayers. By Rev. E. F. Garesche, S.J. Leatherette, 64 pages. Price, 25 cents net. The Bruce Publishing Company, Milwaukee.

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Working Manual of Original Sources in American Government. A Case System for the Study of Politics. By Milton Conover. Stiff paper covers, 167 pages. Price, The Johns Hopkins Press, Baltimore.

The chapters in this book are planned for gradual adjustment to classes ranging in status from the elementary course in American government to advanced work in national administration and legislation. The author contemplates expanding the chapters on State government and

municipal government into a working manual on those subjects. Advanced students will find the present manual helpful.

The American Third Reader for Catholic Schools. By Rev. James Higgins, Author of "The Story Ever New," etc.; the School Sisters of Notre Dame, and Mary Christina Austin, Editor of "The North American Teacher." Illustrated by Clara Atwood Fitts. Cloth, 224 pages. Price, D. C. Heath and Company, Boston.

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Citizenship Training in Elementary Schools. By Ellie Marcus Marx, Principal Henry Clay and James B. Hope Schools, Norfolk, Virginia. Cloth, 150 pages. Price, The Henry Clay Home and School League, Norfolk, Virginia.

The Foreword modestly states that "this is not a text book of education, but an attempt to show how modern education can be directed so as to play a definite role in democracy." The book discusses methods of citizenship training through the curriculum, through literature, through geography, through history, through discipline, through a limited student government, through the civic clubs, through the free choice period, through health education and through play. It would be an extraordinarily dull or an extraordinarily well informed teacher who could not derive useful suggestions from the perusal of this little book.

Premier Livre de Lecture. By Winfield S. Barney, Head of the Department of Romance Languages in North Carolina College for Women. Cloth, 129 pages. Price, D. Appleton and Company, New York.

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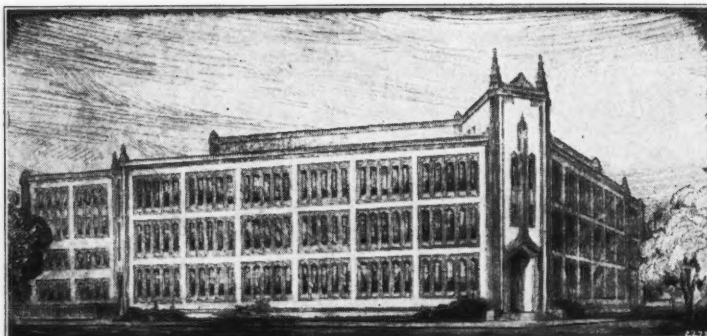
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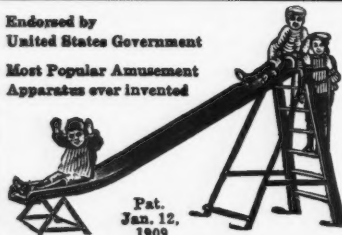
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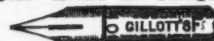
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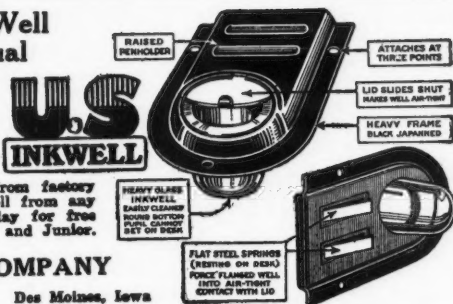
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The Catholic Church Extension Society has contributed hundreds of thousands of dollars during the past twenty years to assist in building little parochial schools throughout the missionary districts of our country. Mission schools cost only a few thousand dollars, because labor and material are not as high in the country districts as in the larger cities. The Extension Society will be glad to show you how you can build a mission school, in memory of a loved one, with a donation of from \$2,000 to \$5,000.

No means have as yet been devised to assist the Sisters teaching in the mission parochial schools. Most of them are supported by the Motherhouse of the community, which has the care of the schools. It goes without saying that the mission schools are hardly able to support themselves. Many calls are made upon the Extension Society for building and supporting parochial schools throughout the missionary districts, most of which we have to refuse because we haven't the funds for that purpose.

The Mission Schools' Endowment Fund of \$1,000,000, which The Catholic Church Extension Society proposes raising during this year, has in view the support of mission schools and teaching Sisters. We are asking

one thousand Catholic ladies throughout the country to give us \$1,000 each during this year of Our Lord, which donations would total \$1,000,000. We propose placing this \$1,000,000 at 6% interest, which would net \$60,000 per year. This \$60,000 would be split every year into twelve scholarships of \$5,000 each and as the contributors passed to their eternal reward a Burse of \$5,000 would be set aside in their name and memory, and \$300—the interest on this Burse—would be used every year for the support of a mission school or the Sisters teaching therein.

The Extension Society has prepared a pamphlet, which explains the Mission Schools' Endowment Fund in detail, and would be glad to send you a copy upon application.

If the donor of \$1,000 is interested in any particular mission of the United States or its dependencies, she may designate the interest of her Burse for the support of a mission school or community in the diocese in which she is interested. No Catholic lady could build a better monument to her memory than by sending us \$1,000 for the Mission Schools' Endowment Fund, which would create a Burse in her name and memory, and which would be in existence for generations after she has passed away.

If you desire a pamphlet on the subject of the Mission Schools' Endowment Fund, please address:

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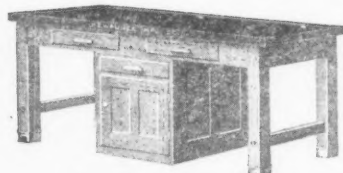
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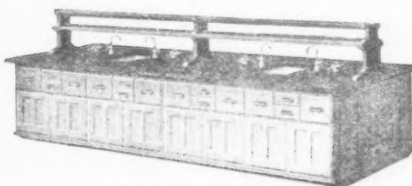
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